TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

VOL. XXXIV., No. 870 NEW YORK: SATURDAY, AUGUST 31, 1895. PRICE, TEN CENTS.

PEARL ANDREWS

From photo. by Falk.

MIRROR INTERVIEWS.

Frederic De Belleville.

Frederic De Belleville was once referred to in a criticism by William Winter as "an actor who has manliness, grace, passion, nobility and presence, a rich voice and finished style, and in whose acting the illusion is always perfectly preserved."

That almost describes De Belleville. It might be added that nature appears to have done her utmost to provide him with every qualification for histrionic distinction. Why De Belleville has not become a star of the first magnitude is, as our old friend Dundreary puts it, "one of those things no fellow can find out."

Here is the interview:

"Please tell me all about your career. You were born in Belgium, I believe?"

"Yes, I was born at Liege. My father is a colonel and my brother a captain in the Belgian army. My own inclinations were always for the stage. I acted at college at the age of twelve, and became a professional actor before I was out of my teens."

"When and where did you make your professional debut?"

"In 1873 at Sanger's Amphitheatre in London. The play was Fair Rosamond, and my part was that of the Champion of England. I had to contend with two things. One was to ride a horse that would every now and then shy at the footlights. The other difficulty was my struggle to pronounce the word 'hereditary' which occurred in my lines. Some nights it was a question as to who had shied worst—the horse or I. The pronunciation of 'hereditary' seems simple enough to me now, but during those performances all my stage fright seemed to concentrate itself on that particular five-syllable word."

"What was your next engagement?"

"I played an eight-weeks' engagement at the Theatre Royal in Cambridge, where I obtained some valuable experience by playing in different pieces every night. See, here are the programmes. I have preserved nearly all my bills and notices in scrap-books. The repertoire at Cambridge, as you see, included Waiting for the Verdict, Little Em'ly, Aurora Floyd, Lady Audley's Secret, and heaven knows what else. By the way, Frederick Warde was the stage-manager. He little thought at that time that he would blossom out as an American tragedian. Nor did I then expect to become identified with the American stage. It's the old story—the unexpected is always happening."

"Talking about the unexpected—how did you, a Belgian, happen to go on the English stage?"

"Oh, I was brought up—first at home and subsequently at college—to speak English as well as French. When a mere lad I went to London. There I met G. H. McDermott, who was then playing Thomas-à-Becket. It was he who procured me my engagement in Fair Rosamond."

"How long did you act in England?"

"Till the Summer of 1879 when I sailed for Australia. After the Cambridge engagment I filled a four weeks' engagement in opera bouffe at the National Theatre in London, where I appeared as Jupiter in Orpheus and Eurydice. Then I played for four months in the provinces, but gloried in the fact that my name was on the bills as acting manager. We had an extensive repertoire, in which, when I was not the leading juvenile, I put my shoulder to the wheel as jack of all trades. Next in order was a seven-months' engagement at the Standard Theatre in London. Among other roles I was cast for Cassio in Othello, Horatio in Hamlet, Lysipus in The Bridal, Amintas in Ingomar, Tressel and the Duke of Norfolk in Richard III., Camillo in The Winter's Tale, Gaspar in The Lady of Lyons, and Count Wintersen in The Stranger. The first Shakespearean part I ever played was Rosencranz in Hamlet. During the pantomime season I was cast for the part of Sammy in Robinson Crusoe."

"Were you not connected with the Gaiety Theatre while in England?"

"Yes. John Hollingshead saw me play a part in a piece called The Soldier of Fortune, and engaged me for the Gaiety Theatre, where I first appeared in Much Ado About Nothing. Shortly afterwards I originated the character of Prince Kotchicoff in My Awful Dad, with Charles Matthews, for which I received some splendid notices from the London press. That established my reputation, and I remained at the Gaiety practically for three years, playing with Phelps, Toole, Genevieve Ward, the Kendals, and other well-known people."

"What do you mean when you say that you remained 'practically' at the Gaiety for three years?"

"I mean that I appeared in various special productions in other London theatres, and in 1876 I went to Paris with a view to becoming associated with the French stage. I passed the requisite examination. Accordingly I was engaged for three years, but I tired of the routine and continuous rehearsals at the end of a few months. So I wrote to that effect to John Hollingshead, asking if I could return to the Gaiety. He answered, 'by all means; return at once;' and I did."

"What other theatres were you connected with in London?"

"I appeared as Major Coffin in Arrah-Na-Pogue at the Surrey and was for a short time a the Opera Comique. Afterwards I originated the part of the Czar of Russia in a piece called Russia at the Queen's Theatre, played a three months' engagement at the St. James' Theatre, and was for four months at the Princess' Theatre. I also made a nine months' tour of the provinces previous to my trip to Australia."

"Where did you open in Australia?"

"I opened at the Opera House in Melbourne, remaining there for five months. That was during the latter part of 1879. I played leading juvenile roles in Friends by Sardou, Blow for Blow, Money, Our Boys, The Girls, Dreams, War to the Knife, and other plays. After appearing in November for a week in Adelaide I returned to Melbourne and played in The Banker's Daughter at the Academy of Music. Then I played a three months' engagement under Lingard's management at the Opera House in Sydney. Subsequently I acted there for eight weeks at the Victoria Theatre. On July 15, 1880, I sailed for America."

"And when did you first appear before an American audience?"

"At Baldwin's Theatre in San Francisco, under Tom Maguire's management. The opening piece was Deception by Dr. Callahan, in which I originated the role of Count George De Maubreul. I remained at the Baldwin for three months playing in An Orphan of the State, The Upper Crust, Ninon, True to the Core, Forget-Me-Not, East Lynne, Galley Slave, Fairfax, and other plays. A. M. Palmer, who was on a tour to San Francisco, saw me enact the dwarf in Ninon and the priest in True to the Core, and made me an offer to join his forces at the Union Square Theatre. I accepted his offer, and left for the East as soon as I could secure my release from Manager Maguire."

"What was the first play you appeared in under Mr. Palmer's management?"

"It was a play called The False Friend, by Edgar Fawcett, and the performance took place in Brooklyn on Nov. 8, 1880. My part was that of Cuthbert Fielding, the real brother. The company subsequeutly went to Chicago, where a horribly ludicrous thing happened to me during the performance. One of my most effective lines was 'I swear by the memory of our dead mother that I am your brother.' I had a great deal to worry me that day and was suffering from excessive nervousness. In my anxiety to hide my nervousness instead of giving the line as it should have been given, I said 'By the memory of our dead mother I swear to you that I am your sister."

"Did you correct yourself?"

"I corrected myself afterwards in the dressing-room by butting my head against the wall. J. H. Stoddart and the other performers on the stage turned their backs to the audience to conceal their laughter, while the audience made no attempt to conceal their merriment. *Et moi!* I felt like sinking through a trap."

"In what part did you first appear at the Union Square Theatre?"

"As the Count de Carojac in The Banker's Daughter. I remained with Mr. Palmer for three seasons. Among the roles I originated in Union Square Theatre productions were Count de Lavard in The Creole, Monsieur Cavagnac in Felicia, Monsieur Octave in Raymonde, Clifford Armytage in Lights o' London, Sergeant Troy in Far From the Madding Crowd, James Rantzau in The Rantzaus, and Henri de Targy in The Parisian Romance."

"Why did you sever your connection with the Union Square Stock company?"

"Because I was engaged by John Stetson for a joint starring tour with James O'Neill in The Corsican Brothers and Monte Cristo. In the latter piece I played the part of Noirtier. The tour led to my engagement for the following season, 1883-1884, to appear exclusively as Noirtier with James O'Neill in Monte Cristo. During the season of 1881-1885 I was starred by Henry C. Miner in The Silver King. In 1885 I was in the original production of Favette at the Union Square, and was also in the cast of Paquita when that play was first presented at the Fourteenth Street Theatre. I also appeared in the performance of Paquita in San Francisco which led to my engagement by McKee Rankin for his splendid stock company at the California Theatre."

"Can you cite some of the prominent members of the company?"

"Certainly, and I'm very proud of having acted with them. Besides Mr. Rankin the company included Frank Mordaunt, Daniel Harkins, J. J. Wallace, Joseph Holland, George Osbourne, Mrs. F. M. Bates and Mabel Bert. After filling a six weeks' engagement at the California I starred for two weeks in After Twenty Years at the Bush Street Theatre. Then I played a leading part in a play called Marcelle, which Kate Forsythe produced at Hooley's Theatre in Chicago."

"When did you join Rose Coghlan's company?"

"At the opening of the season of 1886-1887. I appeared in all the plays of her repertoire, which comprised The Lady of Lyons, As You Like It, The School for Scandal, London Assurance, Scrap of Paper and Peg Woffington. In 1887 I was the Count Petrovich in John A. Stevens' production of his play, Passing Shadows. The same year I was cast as the Duke de Beaumont in the original production of Anarchy at Buffalo. The piece was afterwards rechristened Paul Kauvar. The season of 1887-1888 Viola Allen and I were engaged for a tour of Hoodman Blind. My part was Jack Yeulett."

"And when did you first support Clara Morris?"

"One moment, please, till I consult the record. Yes, that was the season of 1888-89, and I remained with Miss Morris the following season. Clara Morris is one of the most natural actresses I ever saw. She has such a natural way of depicting emotion that it is real inspiration to act with her. She makes you feel that she actually is for the time being the character she is personating. Ah, mon ami, naturalness is the great art of acting. The actor should prepare himself for every part with diligent study and ample rehearsals. He should know just where he is going to place his hat, and have all his stage business at his fingers' ends so that he need not give his mind to mechanical details. I'm a great believer in the natural, quiet method of acting. Mind you, there is a difference between naturalness and tameness. You have got to exaggerate nature to a certain extent on the stage, but all great actors are as true to nature as possible. Charles Thorne was a natural actor. I remember, especially, how he used to drop into a chair at the end of an act in The Danichefls. He had just one line to speak, 'How miserable I am,' but he would say it in a manner that appealed to the hearts of everybody in the audience. Charles Coghlan has the same talent—the talent that always produces the effect of apparent spontaneity."

"Did you originate any characters while with Clara Morris?"

"Yes; I was the original Dr. Clermont in the production of Helene at the Union Square Theatre. And, of course, I played leads in her entire repertoire—Renée de Moray, The Lady of Lyons, Article 47, New Magdalen, Camille, Alixe, and other plays."

"And since then?"

"Since then. First I was in the cast of The Stepping Stone at the Standard. Then I was engaged for Charles Frohman's stock company at Proctor's, where I was the original bank president, Israel Cohen, in Men and Women, which, including the road tour, ran for fifty-eight weeks. After that I played Martial Hugon, when Thermidor went on the road for the season of 1891-92. Afterwards I resumed my part in Men and Women for a short time and also appeared with Mr. Frohman's company as Henri Beauclerc in Diplomacy. Subsequently I appeared both as Henri Beauclerc and Count Orloff with the Coghlans till the end of 1893. Early in January, 1894, I played with W. H. Crane in The Senator at the Star Theatre, New York."

"How about your late starring tour?"

"That was in Hoodman Blind during the Spring of 1894. It did not make me rich. Last season I was with Rose Coghlan, and with The War of Wealth company. On Sept. 30 I start on a tour with Lillian Walrath, a promising pupil of the Empire School of Acting. We are to produce a new play, but I am not ready to tell you anything about it just at present. That's another story."

Then Mr. De Belleville lit his pipe, poured out a glass of Mariana wine for each of us, and showed me his scrap-books and theatrical souvenirs. He is very fond of reading, and spends most of his leisure time in his cosy bachelor apartments near Central Park, in company with his pipe and some "quaint old volume of forgotten lore." The matinee girl, I suppose, imagines that he spends most of his time in a fencing academy. But he doesn't. A. E. B.

MR. AND MRS. TABER'S TOUR.

Julia Marlowe Taber and Robert Taber will open their season in Shakespearean repertoire in Milwaukee, Wis., on Sept. 2. Special significance is attached to their engagement there, owing to the fact that they will present an elaborate production of Henry IV., which will form the feature of their repertoire this season. The other plays which Mr. and Mrs. Taber will present are Twelfth Night, Romeo and Juliet, As You Like It, and a triple bill, composed of Ernest Lacy's Chatterton, a new one-act comedy entitled Peg Woffington, by Fannie Aymar Mathews, and a one-act play, the name of which is not announced.

The supporting company includes William F. Owen, Henry Doughty, Henry Meredith, Thomas L. Coleman, Frank Colfax, Dodson L. Mitchell, Edwin Howard, Donald Stuart, Frederick Murphy, W. C. Frye, Arthur B. Price, John H. Mitchell, Mrs. Sol Smith, Eugenia Woodward, Kate Wilson, Eda Aberle, Alice M. Parks, and Irene Carpenter. The tour will be managed by Theodore Bromley.

The scenery and costumes for the production of Henry IV. were designed by E. Hamilton Bell and in their preparation the most trustworthy authorities were consulted to ensure an accurate historical production. The scenery for this production was painted by Ernest Albert and Josef Physioc. The scenes represented are the palace at Westminster, an apartment of Prince Henry's at Cold Harbor, a road near Gadshill; Warkworth Castle, the seat of the Percy family, Boar's Head Tavern, Bangor; the rebel encampment at Shrewsbury; a road near Coventry, the King's tent, and a plain between the camps or battlefield.

Elwyn A. Barron is at work on a dramatization of George Eliot's "Romola" in which Mrs. Taber is to play the title-role and Mr. Taber will appear as Tito Milema.

UNDER THE BLACK FLAG.

McKee Rankin is still pirating Trilby.

Enid Mayo and Harry Knight, supported by what is called "the Union Square Stock Company," under management of Harry Farrell, are pirating Hazel Kirke in Maine, using the regular paper with photographs of actors legitimately identified with the play, including that of Couldock.

GOSSIP OF THE TOWN.

Georgia Busby, pictured above, is a promising young actress, last season a member of A. M. Palmer's company and remembered for her clever work in The New Woman.

Louis Woodburn, a business man of Newtown, L. I., and Bertha Behrens, the violinist, were married at Arlington, Vt., last Wednesday, by the Rev. Edward McGufley, of Newtown, L. I., assisted by Dr. Carnahan, rector of St. James' Church, Arlington.

Mrs. William Van and Belle Stewart, of Billy Van's Minstrels, were the guests of Mrs. John W. Vogel during their recent stay in Columbus, O. After the performance a surprise party was given at the Corrodi Hotel in honor of Mrs. Van's twenty-second birthday. The balladists of the company sang, and there was other entertainment.

Maud Masac, a California actress, has arrived in New York from Los Angeles.

Maud Douglas will not, as has been announced, go with The Newest Woman.

One of the latest professionals to ride a bicycle is E. B. Fitz, of Fitz and Webster. Although his weight is 307 pounds, Mr. Fitz finds much pleasure in the wheel.

Charles Coote, Charles Bassett, Jennie Weathersby and David Torrance will be members of the Dorothy company on the road.

Anna Boyd has returned to the city after a delightful coaching trip through the Berkshire Hills. She wishes to emphatically deny the rumor that she is engaged to be married, or has the slightes intention in that direction. She will still remain on the stage.

Genevieve Beaman arrived from Europe last Tuesday morning.

Samuel Fletcher, business manager of Hanlon Brothers' Fantasma, has presented to THE MIRROR, with the compliments of Ed. Hanlon, a photograph of the lofty building erected by the Hanlons at Cos Cob, Conn., as a scenic studio. In this building the scenery and mechanical effects used by the Hanlons are painted and constructed, while its ground floor offers ample space for the rehearsals of their large companies.

Brenton Thorpe returned from Europe on Aug. 17.

Ralph Cummings has been released from the Darkest Russia company.

Eugene Moore has severed his connection with the Scammons and has bought the Western rights to The Burglar from Joseph Grismer. Mr. Moore, with Mr. Belden as co-manager, will make the regular Pacific Coast tour up to British Columbia, through Oregon to San Francisco, and in Southern California.

To Lease on Royalty.—The Boundary Line. Comedy-melodrama. Star part for soubrette. Apply to Albert Ellery Berg, Mirror office.

Herrmann followed the *Defender-Vigilant* race last week on his steam yacht, *Fra Diavolo*, and had as guests Al. Hayman, Robert Dunlop and others.

Clara Morris will begin her season under the management of Jean H. Williams on Monday, Sept. 16, at the Fourteenth Street Theatre, where she will remain for two weeks. Miss Morris will appear in Camille, Article 47, Miss Multon, Odette, Raymonde and Renée de Moray. Her company includes H. J. Colville, William H. Young, E. Smiley, Mr. Ponceiort, Adelaide Fitz-Allen, Mrs. Gaylor and Miss Poncefort.

W. C. Elmendorf, who for several seasons was business-manager for Doré Davidson, has returned to the city.

James T. Kelly, playing Isa Conboy in A Bag-gage Check, is the originator and producer of a burlesque Trilby quadrille, which is performed with success by Mr. Kelly as Sing gaily, Lizzie Melrose as Twilby, W. J. Sully as Donald Dinny, and Charles A. Morgan as Mrs. O'Rafferty. It is essentially a character quadrille, Mr. Kelly making up as Svengali (burlesqued) and the others in accordance with the parts. The hypnotic idea is burlesqued by Mr. Kelly. The music of the quadrille was arranged by Warner Crosby, musical director of the company.

William Crehan, agent for Oliver Byron, has returned from a sojourn of several weeks in Ireland.

Robert Hilliard's engagement at Hoyt's Theatre, beginning next Monday night, will be one of the interesting events of the early season. Mr. Hilliard is a clever as well as a popular actor. He is surrounded by a company of competent people, and both of his plays were tried last Spring and both promised success. Much time, care and expense have been expended on the preliminary preparations, everything connected with the attraction is in good hands and as far as it is possible to judge beforehand, it looks as though Mr. Hilliard and Manager Smyth have reason to feel very hopeful.

THE GRUMBLER.

"NOTE of alarm"—I believe that is what it may conventionally be called—has been sounded by theatrical managers against the bicycle, which they fear has usurped the theatre's popularity. There are, in sooth, enough persons riding wheels on any pleasant evening on the city's thoroughfares to fill half the theatres in Gotham.

But let theatre managers take heart. The Winter cometh apace. The weather is not always enjoyable out o' doors. And possibly the theatre may hope more than was its wont to get on evenings when wheeling is impossible the bicyclists, who will want an amusing foil to their labors on the favorite vehicle.

I am an amateur wheelman myself. I am also an observer. Professionally, of course, I am a fault-finder. But if I were a theatrical manager I should try to furnish entertainment against which even the wheel, universally popular as it is, would be; impotent and ineffectual, at least so far as its competition concerned the great public mass who never think of going to the theatre—for the simple reason that they cannot afford it—more frequently than once a fortnight—or, perhaps at best, once a week. And if any concession were necessary in the way of abolishing conventional restrictions as to attire, or in the furnishing of accommodations for wheels even, I should hasten to innovate.

But the theatrical manager has comparatively little to worry him as far as the competition of wheeling is concerned. There are others. Others who weep and wail while he simply wonders.

The livery keeper sits disconsolate in his stable and hopelessly buys oats for the horses left from the recent auction that reduced his stock, while the young man and his maiden who formerly drove with the liveryman's rig skim noiselessly by on rubber tires. There is no hope for the liveryman, unless the intelligence that comes from the abounding West to the effect that superabundant horses there are daily killed and canned to furnish out the larders of those who look with pleasure upon the horse as an edible creature should inspire him to can his own stock while he may, and not trust to the expectation that this wheeling business is but a passing fancy.

I am neither a prophet nor the son of a prophet; but I predict that we have only begun to see the beginning of the procession of wheels.

The watchmaker—or more literally the watch-seller—comes also with his tale of woe. He says that fathers and mothers who formerly saved up of their daily substance to buy the beloved lad or lass a watch betimes now look for a wheel for the young one.

The piano dealer says his trade has been paralyzed. Fond parents who formerly were ambitious to hear the unpracticed fingers of their offspring wander discordantly over the keys of this instrument while they listened lovingly for the first trace of laboriously attained harmony now invest their savings in the wheel, on which the hopeful spins to happiness and health without disturbing the neighborhood.

Dealers in other commodities also complain with a particularity that leads to the belief that the old folks themselves are awheel at the expense of other indulgence, and a glance at any thoroughfare affected by bicyclists will prove that neither age nor condition set a seal upon this exercise.

I saw something last week that you will say is incredible. I know that my reputation for veracity—gained with great pains and cherished as a jewel beyond price—may suffer from the relation; but it is the truth that I shall speak; and it bears significantly upon the subject in hand.

I went into a bicycle shop near "The Circle" the other evening. In the middle of the floor was a wheel which had evidently just been used. The fact that it had but one pedal attracted my attention. I naturally asked the shopman about it. "Oh," said he, "we built that to order for a lady who can use but one foot—her other foot is deformed in some way—and she rides it daily, resting her unused foot on the coaster."

I went, still amazed, across the street to another shop, whose leading wheel I had a curiosity to examine. The first bicycle that attracted my attention was one with a single pedal. "A broken wheel?" I asked of the man in charge. "No," he replied. "We built that to order for a man with a wooden leg. He comes here daily, takes off his useless limb, and with one pedal takes a spin on the Boulevard."

Passing on this evening in question to still another shop—one connected with a great riding academy—I saw a throng about its show window. The curious were looking at a wheel built to order, as a placard said, for Lillian Russell. The pedal cranks of the machine were gold-plated, and the other iron work was silvered. The rims of the wheels were painted a delicate blue. It was on the whole a gently spectacular vehicle, and if its owner were to ride it in comic opera costume, great would be the rush to see the show.

It thus seemeth to me that there is no limit to this wheeling business. I expect yet to run across a wheel for the blind.

The theatre can't go to the wheels because it is not built that way. Let some alleged napoleonic manager solve the problem of bringing the wheels to the theatre—I mean figurative, of course—and prove his title.

I think good entertainment is an effective prescription.

***

I remember an answer to a conundrum which fits my temper as I read in the venerable London *Era* that Augustus Thomas' play, The Capitol, "treats of the political and social life of Boston," and as I see in the esteemed London *Stage* that New York is set down in its list of foreign offices as one of the "colonies."

The conundrum? Oh, yes. It was this way: A proud Englishman who was traveling in foreign parts, big with national pride, pompously asked of a company of barbarians with whom he had casually foregathered: "Can you tell me, sirs, why it is that an Englishman is always an Englishman no matter where he may be?"

There was silence for a moment, when one barbarian, more ingenious than his companions, replied: "For the same reason, I guess, that a jackass is still a jackass wherever he may be."

JAQUES.

PEARL ANDREWS.

There are very few character actresses. Women are seldom willing to sacrifice their personality by disguising themselves to assume eccentric or grotesque characters; and, it may be that the mimetic faculty is apt to be more strongly and more frequently developed in the masculine than in the feminine mind. Whatever the reason may be, it is true that, as a rule, comparatively few actresses excel in speaking dialects, or in personating what are known as character parts.

Pearl Andrews is a remarkable exception to this rule. She speaks all dialects perfectly, and with such varying inflections and changes of voice and tone that a listener, hearing and not seeing her, would not know that the same person was speaking. She is equally happy in the delineation of character, being able to sink her personality in the character she assumes. She recently gave proof of her ability to do this at a benefit performance for which a mixed programme had been arranged. She first acted the part of a rollicking school-girl, in a farce; and afterward sang an aria in a high soprano voice. She next appeared as an old Irish woman, and sang a comic song with a broad brogue and a changed voice. Then as a darkey girl, fresh from the cotton fields, she sang and danced to an old plantation tune. Finally, she appeared as an end man in a negro minstrel scene, and sang a song in a deep male voice, so perfectly that the audience supposed they were listening to a young man. Fictitious names were printed on the programme for the different acts, and no one, even of the many present who knew her personally, suspected that the several characters she assumed had been acted by the same person.

Miss Andrews was born in the atmosphere of the theatre. Her father, William S. Andrews, was for some years a popular comedian, and also lectured very successfully on humor, illustrating his lectures with character stories told in many dialects. She had, therefore, naturally an inclination toward dramatic art. She went upon the stage as a child, and afterward played ingenue parts with considerable success, in an amateur association of which she was a member. When she determined to make acting a profession she underwent a course of thorough training in music and dancing, believing that an actress should be able to sing and dance well, so that she may be prepared if called upon by the exigencies of her profession to do either.

She was naturally a mimic from early childhood and often unconsciously imitated others, especially those having some marked peculiarity of voice or manner. She was constantly entertaining her home circle with imitations of performers she had seen. It is because of that habit that she is now able to give perfect imitations of some who have been dead for several years. One of those she imitates in this way is the late Harry Kernell. For several years past her friends have urged her to give imitations in public.

Although quite successful in her professional work and especially so in light comedy, her ambition and desire as an actress has been to play dialect and character parts, and she has endeavored to obtain a play with a part that would give opportunity for her exceptional talent in that direction. Her choice has been for an Irish drama, such a play as Boucicault or Brougham might have written for her. But such plays are difficult to get. Not finding the opportunity she desired, she has refused engagements to act in parts she felt were not suited to her, and planned to write a play for herself, in which she was to impersonate a variety of characters, male and female; French, German, Yankee, Irish, Scandinavian, negro, Jew and Italian, with appropriate songs and dances. It was to be similar to the protean plays that Mrs. Florence and Mrs. Barney Williams used to do.

The outline of this proposed play had already been sketched when Cissie Loftus came here to give her imitations. Her success, although largely a *succes d'estime*, led those friends of Miss Andrews who knew of her talent as a mimic to again urge her to attempt that line of entertainment.

She has met with an unqualified success. Her imitations are remarkable for their fidelity. She reproduces the voice and intonation, as well as the manner, so perfectly that any one familiar with those whom she imitates must recognize them at once. You hear the musical tones and inflections perculiar to the voice of Ada Rehan, followed by a speech in Scandinavian dialect as spoken by Gus Heege in Yon Yonson, or the queer voice and brogue of John T. Kelly, the Hebrew speech of Frank Bush, the Germanized English of Al. Wilson, a song in the style and with the manner of Tony Pastor, the Yankee drawl of Josh Whitcomb, an Irish song in imitation of Polly Holmes, the neat and dainty tones and manners of Vesta Tilley, or a rollicking reproduction of Maggie Cline in "Throw Him Down McCloskey." She can do an Irish jig like Harry Kernell, or a Spanish dance in imitation of Carmencita. Her changes from one character to another are made without effort and whatever she attempts is done easily and naturally. Her repertoire of impersonations includes most of the best-known actors and actresses of the day, and is only limited by her opportunities for observation.

In giving her imitations she appears, for the most part, in a plain, simple dress, depending very little upon the aid of costume or make-up, but occasionally using a hat, a stick, or a coat when they will add to the effect of the impersonation; and, in some instances, where it can be appropriately done, she makes an entire change of costume. But such accessories are not necessary to give verisimilitude to her imitations, the effect of which depends upon the fidelity with which she reproduces the voice, tone, and manner, of the person she is imitating.

Miss Andrews will begin an engagement at Tony Pastor's Theatre on Monday next, Sept. 2, which will be, undoubtedly, the beginning of a very successful season. The theatregoing public has always shown an interest in well done imitations of actors and actresses they have seen and liked, and the exceptionally bright and clever entertainment Miss Andrews will give cannot fail to amuse and interest her audiences—all the more so because the imitations, in this instance, are given by an attractive and accomplished young lady.

MENTAL COINCIDENCES.

The results would be startling if there were any method of ascertaining positively how often ideas and discoveries which have set the world agog, have also had origin in other brains besides those that give them utterance. A visit to the United States Patent Office will prove how often different minds conceive the same idea. A few give them tangible form, and present them to the world's inspection. Hundreds—perhaps thousands—ponder over and then dismiss them.

So it is with writing. For example: in one of the scenes of my own play, For Fair Virginia, which after lying idle in my trunk for five years or more was produced at the Fifth Avenue Theatre last Spring—a character is wounded. There is no bandage handy. The heroine tears a ruffle from her skirt (so I originally wrote it) to bind the wound. I discarded the trifle because Messrs. Belasco and Fyles had used the same idea in their play The Girl I Left Behind Me, and the universal accusation would have been "plagiarism." Yet there are two copies of my play, containing that same incident, somewhere in the office of the Librarian of Congress, entered several years before Messrs. Belasco and Fyles probably ever dreamed of their military play.

Another case in point: Some years ago I wrote a travesty and called it A. D. 2000. An odd name, surely, and odd as the subject. Tiring of the theme, I threw it aside to rest awhile. Years after, while scanning the covers of a number of books upon a newsstand, I saw, to my surprise, a novel, bearing not only the same name, but the same arrangement of title as my play, and stranger still, 'twas upon the same subject, only its author had treated seriously an idea I had burlesqued. Opening the covers, I was amused to see its writer's denial of plagiarism from another author's work, which had been published while his was in progression.

I could recount a number of such incidents, and I question if there are any authors, who have written to any extent, who have not had the same experience. Seven years ago I wrote a melodrama, and introduced a scenic effect which I thought would be startling. Perhaps it will be—some day, but I have been trembling in my boots for seven years, expecting "some other fellow" would also discover and, what is more germane to the matter, produce it.

I was lately accused by a critic of filching ideas from every war play that has been produced since Held by the Enemy. Those two copies—somewhere in the Librarian's Office—are indisputable proofs of my innocence; but what does the public care for that? A writer must not only write, he must produce, and that quickly, unless he wishes to see his ideas grow stale and unprofitable, and others, more progressive or more fortunate, shoulder him to the wall.

RUSS WHYTAL.

THE TAVARY OPERA COMPANY.

Through an arrangement made recently the Tavary Grand Opera company will open Colonel Sinn's New Montauk Theatre in Brooklyn on Sept. 16. With reference to the coming tour of this organization, Business Manager Jack Hirsh says: "Not since the days when Mrs. Thurber sank thousands of dollars in the National Opera Company has a manager undertaken the production of grand opera on such an elaborate scale as will characterize the representations to be made by the Tavary company this year.

"Prominent among the works that are being rehearsed by the Tavary company in New York are Aida, L'Africaine, Les Huguenots, La Sonnambula, The Flying Dutchman, Mignon, The Jewess and two new operas. Of last season's successes, Carmen and Cavalleria Rusticana will also be rendered, while Wagner will receive just recognition in Tannhäuser and Lohengrin.

"The chorus and orchestra will number over one hundred. The artists who will support Madame Tavary, Madame Thea Dorre and Chevalier Albert L. Guille will include the best available talent, and no expense will be spared in making the Tavary tour throughout the principal cities of the North American continent memorable."

A CELEBRATED VIOLINIST.

Nicolay Herlofsen will this season manage the first tour in this country of Marsick, the celebrated Franco-Belgian violinist and composer, in conjunction with Joseph Thibaud, pianist. Marsick will arrive in New York about the end of October, and his first appearance will take place early in November. At the age of twelve Marsick was a choir-master and organist in Belgium, and at the age of thirteen he won his first prize, a gold medal, for the violin.

PROFESSIONAL DOINGS.

Herewith is a picture of Ed. W. Dunn, familiarly known as "Seven-days-ahead" Dunn, who was for a time advance man for Frank Daniels. Mr. Dunn next appeared in this capacity for Fred. C. Whitney, being connected with Rob Roy. When the Louise Beaudet Opera company was organized Mr. Dunn went in advance, and after Mr. Whitney had withdrawn from its direction Mr. Dunn became manager.

Harry Bagge is appearing in the part formerly taken by Aubrey Boucicault in Kismet, at the Herald Square Theatre.

R. A. Roberts will direct the rehearsals of Lost—24 Hours this week, preparatory to Robert Hilliard's opening next Monday.

Horace Mitchell and his company opened season at Grand Rapids, Mich., last night.

Three companies will play the Pay Train this season. The Western company will open on Aug. 26 at Duluth, Minn., the Eastern company in Pennsylvania on Sept. 16, and the Southern company in Texas in October.

George H. Walker left town recently for Little Rock, Ark. Business of importance necessitated his presence there earlier than he anticipated.

George B. McLellan and Duncan B. Harrison have returned from a bicycle tour of Europe.

R. J. Dustan has joined the 8 Bells company, taking the place of Andrew Byrne, who was shot. Simmonds and Brown were applied to by the manager of the company for an actor on the morning of Aug. 15, and at noon the same day Mr. Dustan was on the train on his way to join the company, opening with them in Norwich, Conn., on Aug. 18, with success.

Little Miss Minnette Wheeler, of St. Louis, was an extra attraction at Rice's 1492 at Manhattan Beach, Saturday afternoon, Aug. 3. She executed a German dancing specialty which reflected great credit on one so young.

Richard Mansfield says that he will not play his old repertoire this season. He will present The Son of Don Juan, The House of the Wolf, and A Society Highwayman.

Lola Dean Dryden gave a musicale in Deer Park, Md., recently, for the benefit of the village church, and was presented with a handsome doll by the children of the church. Little Lola and her mother will remain at Ocean City until Joseph Jefferson, in whose company they are engaged, begins rehearsals. Mr. Dryden opened his season on Aug. 23 at Ford's Grand Opera House, Baltimore.

Archibald Macdonnell, Jr., and Anna May Paskey were married by Justice W. S. Weed in Jersey City on Aug. 17.

"The advertisement I inserted in THE MIRROR was productive of splendid results. Through it I have received more than 300 letters asking for time on the Texas Summer Amusement Circuit."—*Howard Long, Austin, Tex.*

The Park Theatre, Dayton, O., opened for the season on Aug. 15 with Gilhooley's Troubles, which was well received.

A literary, musical and dramatic entertainment was given at Deer Park Hotel, Deer Park, Md., on Aug. 10, in which David Belasco, Mrs. Leslie Carter, Little Lola Dean Dryden, George V. Hobart, Stella Lipman, Mrs. Nellie Shircliff, J. H. Hazelton, and Margaret Dale took part.

Fanny Davenport's season will begin in October.

James O'Neill is to produce a new dramatic version of the Dubosc and the Lesurques Case, which forms the subject of The Lyons Mail.

Helen Ferree, who has been connected with the Lillian Russell, Francis Wilson, and Duff Opera companies, will not travel this season. She will devote her time to voice cultivation and take lessons in fencing.

F. C. Whitney will produce Coverley and Hughes' operetta The Bathing Girl at the Fifth Avenue Theatre on Sept. 2.

Rehearsals of Bonnie Scotland and Darkest Russia are held daily under the personal direction of Manager Sidney R. Ellis, at the Harlem Opera House. The Band of Royal Scottish Bag Pipers to appear in Bonnie Scotland will arrive in this country on Sept. 1.

Rehearsals were the order in the city theatres last week, and in many cases are continued this week. Five companies were at work in the Fifth Avenue Theatre, including Edward Harrigan's, Shore Acres, The Silver Lining, and The Bathing Girl. Lillian Russell began rehearsals of The Tzigane at the Vaudeville Club, Mrs. Potter and Kyrle Bellew began work with Le Collier de la Reine under William Redmund's direction, Francis Wilson began rehearsals of The Chieftain at Abbey's, and The Wizard of the Nile was on the Casino stage.

A Money Order, comedy-drama in four acts, by Seymour F. Tibbals, was produced on Aug. 17, at Pullman, Ill.

THE FOREIGN STAGE.

SUMMER THEATRES IN ITALY.

ROME, August 10.

It is always a surprise to me that people ever go to the theatre during the Summer months in Italy; but they do. Perhaps it saves the expense of a Turkish bath. In Milan three theatres are open—the Pezzana, Fossati, and Commenda, and all three are making money.

To be sure, Gallina is at one of these theatres with his company of Venetian actresses. A Marriage by Auction, by Goldoni, is one of the most attractive pieces yet given, notwithstanding its ripe age of 160 years. A Marriage by Auction is far brighter than any of the "pochades" of French manufacture, and also far more modest.

Another success is My Daughter, by Gallina, who is closely following Goldoni's steps, but in a more modern style. Serenissima, and the Root of All Evil, also by Gallina, are also successful, though merely scenes of Venetian life, told in Venetian dialect.

The Vestri company, at the Pezzana Theatre, has also done good business with old dramas such as The Corsican Brothers. The first actress here is Signora Fantecchi, who is rapidly assuming the brilliancy of a star of first magnitude.

DIALECT THEATRES.

In another theatre we have a Milanese company, with Milanese plays, in Milanese dialects. Milan, Venice, and Naples are the three towns which rejoice in a theatre of dialect, and these dialect theatres visit each other and other towns in turns, and everywhere they are loudly welcomed by their co-citizens. Florence also has its dialect theatre, but it is not so popular as the other three, except with the lower classes, whereas in Milan and Venice the higher classes speak in dialect when among themselves, as the Piedmontese do, beginning with the King and Royal Family.

At the present moment there is nothing of importance going on, which need not astonish anyone, considering that 35 centigrades of heat are recorded. Bologna is quite as hot as Florence, however, and yet the large arena-theatre has been positively besieged. Why? Because Emanuel has been playing Hamlet and Othello, Shakespeare always filling a theatre in Italy, whatever he may do elsewhere. Bologna, let me add, is one of the most artistic towns in Italy, whether in music, drama, or literature, and what pleases Bologna is almost sure to please elsewhere.

It is at the seaside, however, that you will now find our crack companies—both dramatic and operatic. Thus at Leghorn Miss Helyett is being given by a first-rate company—and at Rimini, Cesare Rossi is giving some of the latest novelties of the Italian stage, all of which I have already described in THE MIRROR. Cesare Rossi is a grand comedian of the old school, and he prefers old Goldonian comedies, which none can give as he does.

To see Goldoni's Curious Accident is quite another kind of treat to reading it. The piece does not seem the same. As for the public, it is never tired of applauding and cheering the great actor, when he appears—and the theatre is always crammed when he plays.

ITALIANS ABROAD.

Our celebrated Novelli is at Rio Janeiro with his company, and has given Tourguenieff's Our Neighbor's Bread in superb style, so my correspondent writes to me. Novelli is great in monologues, like Coquelin, and can imitate all the most celebrated actors and actresses of the day—as Duse, Salvini and Rossi.

The Pasta and Tina di Lorenzo company is also in South America, which seems as much a home to Italian companies as America and England are to each other. Tina di Lorenzo grows in beauty and talent every year. I think I was the first to make her known to you as I was with Duse, who, I may say, owes her entrée in America to THE MIRROR.

Tina di Lorenzo is a different type of actress altogether, and besides being talented (until she becomes a genius) she's also very beautiful, in Italian style. She has now added Magda to her repertoire. She is now in Buenos Ayres and from there she goes to Santa Fé, La Plata, and then returns to Montevideo.

The Ando-Leighel company follows the same track as the Pasta-Di Lorenzo company. Magda is also traveling in foreign parts.

ITALIAN PLAYS AND PLAYERS.

I understand that Duse is re-forming her company; many of the members, who are leaving, will be replaced.

Bovio's Saint Paul is being given in several of our provincial theatres, and is generally thought to be dull and monotonous. Zacconi is superb in the part as he was as Judas. Emanuel is also a splendid Saint Paul, but like Christ at Purim is better fit to be read than acted. However, it is greatly applauded in several parts but when it is given the theatre is half empty. No doubt religious qualms keep some people away, when it is given.

At this moment I learn that Duse has promised to make a tour through Italy during the Autumn season, beginning at Milan. Fortunate Milan!

In Rome there has not been anything new except a melodrama taken from the French sensational novel of Monte Carlo. But it was a dead failure, and need not be described.

All our theatres, however, will be open in September, on the occasion of the commemoration of the twenty-fifth anniversary (the silver jubilee) of the entrance of the Italian troops into Rome. We are to have grand doings then. The King and Queen will be here, and all the members of the House of Savoy. The railway companies are reducing their rates sixty per cent. for the occasion. Here is a good chance to see our Bella Italia! Already Rome is full of American tourists who come, not to stay, but to "do" ome as quickly as possible and then to move on to other places of interest, and so on, so long as their holidays and tickets last. It is a pity that none of our theatres are open for them to see. True, there is no theatre at present in Rome to equal the Scala of Milan, the San Carlos of Naples, the Fenice of Venice, the Royal of Turin; and the Comunale of Bologna, etc. Our prettiest theatre is the Nazionale, but it is merely a bon-bon box compared to the other theatres of Italy. It is a disgrace that Rome has not yet a Royal Opera House, but so it is, alas!

I see that Bovio's Christ at Purim has been translated into French, and by an Italian.

Signor Berutti has had a new opera performed at Buenos Ayres, and with splendid success. Mascheroni led the orchestra. The singers were all Italians, of course.

A friend of mine in Germany writes to tell me that a missing composition of Mozart has been discovered by Dr. Kauffmann, professor of music at the University of Tubingen. In a letter, dated February, 1778, Mozart writes to his father, that he had completed an air on the words "Ah! Nonlasciarmi"—(leave me not) taken from Forsaken Dido by Metastasio. This letter is preserved in the Mozart Museum of Salzburg. The music, however, was missing, until Dr. Kauffmann found it among his father's papers, his father having been an enthusiastic collector of Mozart's manuscripts. The air is preceded by a short recitative, and is written on a pleasing melody, without, "fioriture." It has an accompaniment of two flutes, two flageolets, and two cornets It is dedicated to Dorothy Wendling, a famous singer of the period.

Artists will be pleased to hear of this "trouvaille," I think. It may not sell, like a slang music-hall song, but it "may" find favor with musicians. Oh, for a Mozart now!

S. P. Q. R.

THE GERMAN STAGE.

BERLIN, August 10.

Actors may be divided into two classes. Those who work solely for themselves and their own success, and those who work unselfishly for the sake of art.

To the latter class belongs Germany's famous actor, Ludwig Barnäy. Seven years ago he founded that wonderful institution the Berliner Theater and assumed not only entire management but was the star of the company as well. The Berliner Theater was the only real Volks Theater in the world, and the good it accomplished is such as to reflect a lasting glory upon its originator. It was a theatre for the people, managed on a purely artistic basis.

That sounds very impossible to us Americans, but it is none the less true and it proved to be both an artistic and pecuniary success. The price of admission was somewhat less than that of other first-class theatres in Berlin but the company was better drilled, and therein lay the secret of its success.

THE BEST PLAYS AT CHEAP PRICES.

It was patronized by the Volk because it was brought into existence for them and the reduced prices rendered their attendance possible; it was patronized by the intellectual element of Berlin because there one saw the best plays and saw them better given than anywhere else; and by "fashionable" Berlin, for Director Barnäy is a favorite at court and a personal friend of His Majesty, Emperor William.

In speaking to me of his Volks Theatre the other day, Director Barnäy said:

"In my opinion New York would be an excellent place for such a theatre. Naturally it would require about ten men with capital to start it, but it would undoubtedly be an artistic and financial success."

"To illustrate," he continued, "during my delightful visit to New York some years ago my friend Lawrence Barrett was playing Julius Cæsar at a small, popular-priced theatre near the Thalia, and every night the house was crowded to the doors. That showed clearly what the people wanted and were willing to support. The American and English publics—I mean by public the masses and not the upper four hundred—need a theatre where they can see the classics well given. It is a notable fact that Shakespeare is better and more frequently given to-day in German than in English. The English speaking people have so little opportunity for seeing these plays that they can develop no real fondness for them. For instance, during my stay in London there were only two or at most three theatres where one could see Shakespeare at all, and then not regularly. In Germany, on the contrary, all good theatres, with few exceptions, have their classic as well as modern repertoire, the one being given as frequently as the other."

SUITABLE PLAYS HARD TO FIND.

"Let me say just here," he continued, "that one of the chief difficulties attending the management of a volks' theatre lies in the selection of its repertoire. This is a task not readily realized by outsiders. During the six years in which I managed the Berliner Theater not less than 2,375 plays were submitted to me. All were carefully read, but only fifty of the large number found acceptance."

This merely shows with what zeal this great man worked for the good of the people. In his effort to give them healthful intellectual entertainment doubtless he rejected many plays which would have brought a full house and which might have created another wave on the already roaring stream of modern realism, but he put them aside, convinced that they came not within the sphere of a volks' theater.

But yet the Berliner Theater was neither old-fashioned nor monotonous. Its repertoire contained many of the Greek, English, French, and German classics, with a few selected plays of Björnsen, Scribe, Ibsen, Sardou, Feuillet, the Dumas, Wilbrandt, Lindau, Voss, Srhönthau, Von Moser, Freitag, Heyse, and many others. And the now renowned playwright, Ludwig Fulda, is indebted to Director Barnäy for his first great success.

The Berliner Theater was healthy morally and mentally, and while there the public was spared "discourses on hereditary diseases," etc., which Director Barnäy considered more suitable to the lecture room than to the boards of a legitimate theatre.

SOME GOOD IN IBSEN.

"But there is no denying the fact," he said, in speaking of modern dramatists, "one finds much that is good in the first few plays of Ibsen. For instance, the first act of The Doll's House contains food for careful thought and reflection. But what does it all amount to? The modern dramatists give us scenes which we can see any day on the streets or in the hospitals—hereditary defects, moral and physical. But do we not also inherit good qualities? They bore down to discover all that is evil in human nature and gloat over what they deem their originality when they find something loathsome and hideous which is at once written up and given the public as a 'psychological study.'

"Why should we always seek the evil in the world? It surely does not make us any the happier. It is like the child who breaks a toy to ascertain of what it is made. She finds out, but the toy is hopelessly destroyed. Crush our ideals and this earth will be a wilderness, indeed. Art should show us another and a better world—should fill our minds with ennobling thoughts and aspirations, for art is beautiful, true and pure. If when we go to the theatre we are not made for the few short hours to forget our sorrows in the beauty and truth of that ideal world, then art is not a comfort and the theatre is useless."

THE AMERICAN STAGE ADVANCING.

When asked if he thought the American stage was deteriorating, Director Barnäy answered promptly:

"No, decidedly not! You have many good actors over there, but as a class they lack the rigid schooling we Germans have. With us a good actor must play everything—comedy, tragedy, classic and modern drama. He impersonates a different character every night, thus going through a sort of mental gymnastic training.

"To my mind the two most objectionable customs of the American and English stage are the 'tableaux' and 'melodramatic' music. If upon the appearance of Banquo's ghost the impersonator of Macbeth is not able to thrill his audience without the help of quivering violins, he should let acting alone and turn his attention to something else.

"If a Volks Theater were founded in New York," Director Barnäy added, "it would, of course, be necessary to continue the American star system. The manager should have some star for the principal roles on whose account the public will go to the theatre, and when once there they would become accustomed to see, and gradually grow to appreciate, the Shakespeare and other good plays."

Director Barnäy has recently retired to private life, tired and overworked; but his great work as actor-manager will live for ever. It is the sincere wish of all lovers of art that he may regain the rest and health which he so generously sacrificed for others, and soon return to our midst.

Z. E. H.

NOTES FROM ABROAD.

John Mason, Nannie Craddock and Agnes Miller will be in the cast of Alabama at the Garrick Theatre, London.

Alexandre Dumas was seventy-one years old on July 29.

Paul Deroulède, who was prominent in the Boulanger movement, is writing a play in which the elder Coquelin will act. It will be called Messire Dugueselin, and will deal with the doings of the Constable of France of that name who fought against the Black Prince.

Recently 186 members of the ballet and 76 men engaged in The Orient Spectacle left London for Hamburg, where, under the management of Gustave Amberg and the direction of Bolossy Kiralfy, they are appearing in a reduced edition of the Olympia show. This is the largest company that ever went from England to the continent.

THE DRAMATIC ARTS BUILDING.

Mary Louise Littleton, the chairman of the Dramatic Arts Building which is to be a feature of the Atlanta Exposition, has succeeded in interesting the women of Chicago in the Exposition to such an extent that they have undertaken to erect the building as an offering from the women of the North to the women of the South. At least they will "erect" it in the sense that it is due to their influence that the business men of Chicago have been induced to advance the money necessary to construct the building and run it during the Exposition.

The Dramatic Arts building will represent an order of exhibits that has never before been presented at any World's Fair. It only emphasizes the fact that Dramatic Art is as much a factor of civilization as Painting and Sculpture.

The auditorium will have a seating capacity of 2,000, and some of the best actors of the day are to appear in various plays in the course of the Exposition. A series of new plays is to be presented by the students of the different schools of acting. De Soto, a play by Mrs. Littleton, is to be produced, and a list of the best plays written by women is also underlined.

A CLAIM TO TITLE.

Heloise Durant claims that the authors of Kismet, which is being done at the Herald Square Theatre, have no right to that title. She says an opera, the libretto of which was written by her and the music by Reinhold Herman, entitled Kismet, was produced in Chickering Hall on May 18, 1885. The cast included Lillie Berg, Josie Bates, Mrs. Von Eltz, Zelie de Lussan, and Heloise Durant, who played the part of Haidee. The production was under the direction of F. F. Mackay.

REFLECTIONS.

Frank Carlyle, seen last season in Daly's company, is a native of Burton-on-Trent, England. When he was a child his parents came to this country and settled in Hartford, Conn. Mr. Carlyle has been on the stage about thirteen years. His first engagement was with Daniel Frohman in the Madison Square Theatre company. He was successively thereafter with Lotta, at the Lyceum Theatre, with Arthur Rehan, in the stock company of Al. Hayman in San Francisco, and in Shenandoah.

Thomas Keene will while playing Richard this season wear a suit of mail formerly worn by Gustavus Brooke, the English tragedian.

Herrmann will appear at the Metropolitan Opera House on March 22 for the benefit of the French Hospital. The gross receipts will go to this institution, in which a free bed will thereafter bear the magician's name.

Henry Myers will direct the tour of Helen Blythe, who will begin her season on Sept. 12 at Troy, N. Y. The tour will be Westward to San Francisco. Rehearsals will begin at Asbury Park on Sept. 1. Miss Blythe's repertoire will include Reaping the Whirlwind, Leah, Plot and Passion, and Article 47.

THE MIRROR has received the "Route Book of Walter L. Main's Grandest and Best Shows on Earth" for the season of 1894, written and compiled by Edward Arlington. It presents what appears to be a faithful record of the experiences of that exhibition on the road last season, and the narrative part of it is very interesting.

Charles A. Burke denies the report that he has been engaged for A Trip to the Rockies or A Trip to Chinatown.

Henry Napier has been released by Jeffreys Lewis and has re-engaged with Davis and Keogh.

Maurice Hageman has accepted the position of stage-manager of the Columbia Opera company.

Anna Robinson has returned from the White Mountains and will begin rehearsals in Hoyt's A Milk White Flag on Monday next. Margaret Robinson will appear in The Sporting Duchess on Sept. 29.

By decree of a Chicago court Mrs. Charles Scribner (Lottie Williams) has secured a divorce from Charles Scribner, of Pittsburg, Pa.

A daughter was born to Mr. and Mrs. Walker Whiteside on July 21, and has been named Lelia Rosamond.

Thomas Ross, late of the Grand Opera House stock company, Boston, will play light comedy roles in Clarke's Lyceum Theatre company, Denver, this season.

Minnie Palmer will begin her American tour in Rochester, on Dec. 23, in The School Girl, supported by an American company.

Anna Eva Fay will open her regular season on Sept. 9, in Indianapolis. W. M. Hale will be the business manager, and a company of twelve persons has been engaged. The tour will include all the large cities to the Pacific coast.

J. Osborne Lunt, for several years dramatic correspondent of the New York *Mercury* at Boston, has connected himself with the Star Theatre, and will hereafter reside in New York.

Forbes Curtis will not go with E. F. Forsberg, as has been announced.

A Baggage Check opened at Asbury Park on Aug. 12, and according to W. S. Butterfield, manager, business has since that date been good.

Jeffreys Lewis will open her season at Buffalo in La Belle Russe.

Madge Lessing returned from England on Aug. 19 on the *Berlin*. Miss Lessing, who will appear with The Passing Show on Aug. 31, has several songs new here. One is called "The Gay Tom Tit," and another, sung in bloomer costume, is called "Salute My Bicycle."

Reynolds, Waldron and Felan have secured the American rights to Sins of the Night, by Frank Harvey, and will produce the play in October. They have desk room at the American Theatrical Exchange.

Christie MacLean has been engaged by Sidney R. Ellis to originate the title-role of Nannie Dugald, the Scotch lassie in Bonnie Scotland. Miss MacLean will introduce Scotch songs and character dances. When the season opens next week for his two attractions, Sidney R. Ellis will have over seventy people on his salary list.

An open-air performance of As You Like It will be given at the International Hotel, Niagara Falls, to-day (Tuesday), under the management of Frank Curtis. The cast will include Julia Stuart as Rosalind, Theodore Hamilton as Jaques, and Charles F. Hagar as Orlando.

Henry Napier has returned to town after a pleasant Summer outing at Atlantic City.

E. D. Shaw, Bus. Rep. A Trip to the Rockies.

IN OTHER CITIES.

PROVIDENCE.

Summer amusements are now rapidly approaching the close. At most there is only about two weeks remaining, and in all probability the last week will be somewhat abbreviated.

At Crescent Park Pinafore continues to draw, and at the Forest Casino at Rocky Point the excellence of the vaudeville is maintained.

The past week marked a resumption of business at the Westminster Theatre, which offered for the opening attraction Harry W. Semon's Extravaganza co. in a good vaudeville bill to good business. New sofa seats have been placed in the first three front rows, considerable new scenery has been added, new carpets and draperies laid and hung, and the interior arc lamps have been superseded by an increased number of incandescent lights, and as a whole the theatre is in excellent condition for the season's amusements. The opening co. was a good one, introducing numerous new and catchy songs and clever acts. An original Trilby dance introduced by Emma Stevens, who departed from the usual custom by dancing with bare feet, made a big hit. McHenry English Swell co. 26-31.

The season of '95-96, which will open 26 with May Irwin in The Widow Jones, will, it is expected, prove the most prosperous and enjoyable in the history of the Providence Opera House. Ever since it was closed last Spring, painters and decorators have been beautifying the interior, and they have produced a striking metamorphosis. Entering the lobby, one will be struck by a harmonious coloring of the walls and ceiling, combined with the gold bronze relief of the iron work and the polish of the varnished woodwork. Once inside the theatre itself, which was always attractive because of its artistic architectural proportions and lines, a complete change which would have seemed almost impossible will at once attract. Every chair in the theatre has been bronzed in light gold and repainted; so have the balcony fronts; and wherever an objectionable tint appeared in the oil work it has been eradicated and a harmonious color supplemented. Not even the brackets supporting the balconies were neglected, and a rich warm red suffuses itself charmingly amid a sea of gold; the pillars supporting the balconies have also received a bright coat of the golden sunshine. Perhaps the most noticeable change which will first strike the eye is that made in the boxes. Here the decorator's art culminates in a combination of lustrous and beautiful coloring into which, in every detail, nothing that could possibly offend the most sensitive organism was allowed to creep. New draperies adorn the boxes and new Axminster carpets of rich wine color with small buff figures, cover the floors. In fact through the lower part of the house, the same kind of carpeting invites the foot to try its texture and softness. Upstairs a mottled velvet carpet will be laid throughout. In the gallery, as well as in the hallway leading to it, a decided change for the better is noted. It has an air of cleanliness lacking in this portion of most playhouses. The walls and ceilings have been done over in yellowish buff-tone, with orange tints, and the stairs and other woodwork thoroughly renovated and varnished. Even the seats in the gallery have been "put through a course of sprouts," and it is unlikely that the ordinary "gallery god" can find it in his heart to mar them in his enthusiastic appreciation of the stage performance. Speaking of the stage recalls some meritorious improvements not to be overlooked. Everything here will be as new as the painter and whitewasher can make it. In addition to this a new marble switch-board has been put in to control the lights and light effects, as well as other electrical apparatus contingent to a first-class stage. This switchboard is something new, there being none like it in this country. It was conceived and introduced by Harry Wright, Manager Morrow's electrician, and it is put in in accordance with the rules of the New England Board of Fire Underwriters. It is larger than the ordinary and contains every modern improvement in electrical engineering. Besides the changes noted, every other part of the house has been repainted and decorated. Many of the patrons of the Opera House have hitherto had no knowledge of the women's retiring room, rear of the first balcony, but there is one, however, and that as well as the one downstairs will be found to be attractively painted, decorated and carpeted. The men's smoking-room has not been overlooked, either, and it has been made to look like new, and will prove to be an attractive resting-place. The only portion of the house which Manager Morrow would not have changed was the large circle in the ceiling of the auditorium. This ceiling is a work of art and has been much admired ever since Marsden introduced the figures which were painted outside the circle. Manager Morrow has had Decorator D. F. Logan doing the "fancy" with eleven men working for him, and the exterior painting has been done by Fisher and Grinnell. The bookings include attractions of the highest order of excellence, the following being a partial list: Sir Henry Irving and Ellen Terry, Fanny Davenport, Olga Nethersole, The Old Homestead, Bostonians, David Henderson's Burlesque co., De Wolf Hopper, Julia Marlowe, City of Pleasure, Nat Goodwin, His Excellency, Little Christopher, Hoyt's A Milk White Flag, Shore Acres, The Fatal Card, E. H. Sothern, Professor Kellar, Frank Mayo in Pudd'nhead Wilson, Charles B. Hanford, Sowing the Wind, James O'Neill, Modjeska, Lewis Morrison, Salvini, Charles H. Hoyt's A Black Sheep, Daniel Frohman's Lyceum stock co., Col Robert Ingersoll, The Masqueraders, Edward Harrigan, Sol Smith Russell, Stuart Robson, Fanny Rice, Cissy Fitzgerald and The Foundling, Thomas W. Keene, Courtenay Thorpe, Ada Rehan, Sandow, Clara Morris, and the Holland Brothers, under the management of Richard Mansfield. Negotiations are pending with leading companies with which to fill in existing open dates. Camille D'Arville will succeed May Irwin week of Sept. 2 in comic opera.

Manager George E. Lothrop has purchased Trowbridge's Star Theatre from Assignee Harry C. Curtis, and will open for the season Sept. 2 with Katherine Rober and co. in her new play. The name of the house will be Lothrop's Providence Opera House. Since the purchase a large force of painters and decorators have been at work, and when the doors are thrown open the entire place will have been thoroughly renovated and improved. Several changes will be noted on the stage, and new scenery and appointments will be added.

The Home Talent Club had its first outing at Rocky Point last Thursday, 22, and gave in the Forest Casino its excellent operatic carnival, which included scenes from Carmen, The Chimes of Normandy, and other operas, as well as its intricate military drill, "Linger Longer Loo" dance and "Sailor's Hornpipe," etc.

It is expected that arrangements will be made for a concert in this city by Marsick, the celebrated Belgian violinist, and first professor at the Paris Conservatory of Music.

James Corbett and wife (Vera Stanley) and Manager William Brady passed through this city en route 13, and was the recipient of quite a reception from his many admirers. He was looking the perfect picture of health, and went to Fall River to attend arrangements for his opening.

Albert H. Fields, formerly of Lothrop's stock, joined the Thoroughbred co. at New York 19.

Higgins Brothers left town 26 to join Charles Kenna's Minstrels at Mansfield for the season.

T. Wilson Rennie is forming a stock company to play the New England circuit. James K. Keane, Florence Corbin and Miss Handy have already signed.

James R. Waite Comedy co. opened the new theatre at Bristol on 19 to good business.

Manager G. E. Lothrop visited this city 22.

Lillian Lancaster joined the City Sports co. at New York 19 for rehearsals.

The Washburn Banjo, Mandolin and Guitar Club, Arthur C. Moore, leader, entertained Governor Brown of Rhode Island and the Howland party from Detroit down Narragansett Bay 24.

Dan Tourgee, who is filling an engagement at Rocky Point, was made the victim of a clever thief who stole a diamond pin valued at $130 from his scarf a few days ago.

Charles C. Collins, treasurer at the Providence Opera House, and Felix Wendelschaefer, musical director at the same house, returned last week from an extended outing in the Maine woods, both as thoroughly tanned as Indians and both glad to get back to civilization.

William H. Crane's steam yacht *Senator*, was in the harbor recently, and during its stay Comedian Crane witnessed a performance of Pinafore at Crescent Park. He pronounced it beyond question the most realistic and picturesque presentation of the opera ever given, and, in an artistic way, fully up to any ever seen on any stage.

Pinafore at Cresent Park will close Sept. 7, when it is understood that at the end of the last performance the vessel will be be set afire.

Mamie Carr, who is enjoying her vacation in this city, will join the City Sports at New York about the middle of September.

Richard Geiger is occupying his spare moments in assisting Jules Jordan in arranging the latter's new opera of Rip Van Winkle.

Charles Landy, understudy for Ralph Rackstraw in Pinafore at Crescent Park, has engaged with the Bostonians for the season of 1895-96, and will join about Sept. 15. HOWARD C. RIPLEY.

ST. PAUL.

The improvements in the Metropolitan Opera House are nearly completed, and this popular theatre will present a very pleasing and attractive appearance at the opening of the regular season on 28. Denman Thompson's Old Homestead co. will be the opening attraction. Manager Scott is in New York completing his bookings of a number of the leading attractions that will afford a rich treat to the patrons of the Metropolitan this season.

Manager George Kingsbury, of Litt's Grand Opera House, is determined to have the Grand present a cheerful and an attractive appearance at the opening of the season that will make it vie with any theatre in the Northwest, and has spared no effort in making it a success. Manager Jacob Litt was in town for a few days arranging for the opening of the Grand under a new system of playing cos. half the week at popular prices, and leading attractions the other half at advanced prices. Mr. Litt is looking well and hearty, full of business, as usual, and says that he has booked a number of leading attractions at the Grand for the season.

Colonel Pepper's Sunny South co. and the Pickaninny Cornet Band will give a minstrel performance at Aurora Baseball Park 19-24, opening to a good attendance. The co. gave a fair performance and pleased the audience.

Large crowds continue to visit Como Park. The exhibition on the wire rope by Professor Dugay took well. Dugay is very daring in his work and does some marvellous feats on the wire. The First Regiment Band furnish excellent music.

The handsome billing and window pictures of the Ringling Brothers' great show to appear here on 27 attracts great attention and the public anticipate a treat.

At a meeting held on last Tuesday the Theatrical Stage Employes decided to purchase a uniform and appear in the parade on Labor Day; also a new scale was adopted and a committee was instructed to present it to the managers of the several theatres before the opening of the regular season. The organization is in a flourishing condition.

Julia Marlowe-Taber and Robert Taber supported by an excellent co. will present a Shakespearean repertoire at the Metropolitan Opera House during the week of Sept. 16. Mrs. Taber is a great favorite with St. Paul theatregoers and will ever meet with a cordial welcome from a host of friends and the public in general in this city. The artistic perfection that always characterizes the work of Mrs. and Mr. Taber is ever a genuine treat to our amusement-loving people.

GEORGE H. COLGRAVE.

KANSAS CITY.

The opening attraction at the Coates Opera House for the preliminary season was Charles Frohman's Empire Theatre stock co., presenting The Masqueraders and Sowing the Wind 19-21. The weather was cool and pleasant and the audiences were all good-sized, fashionable and appreciative, bestowing liberal applause on the deserving efforts of the co. The cast was largely the same as last season's, and the individual and collective talent in the co. all seem to have been improved during the interval. In The Masqueraders, William Faversham as Sir Bryce Skene had a splendid conception of the part and handled it with a skill that was most impressive. Henry Miller was strong and effective as David Wren, and Viola Allen Dulcie gave a most finished performance, skilfully depicting the phases of an emotional role and charming all with her finished work. J. E. Dodson gave a very finished characterization, and Robert Edeson was also excellent. W. H. Crompton as Jimmie Stokes sustained his previous high reputation, and the rest of the cast was good. The costuming and settings were exceedingly fashionable and rich and made a most pleasing general effect. The card scene at the close of the third act was intensely exciting and was the strong point of the performance. Sowing the Wind was also well performed, with Viola Allen as Rosamond, and the rest of the cast was well placed.

At the Grand Alabama opened its season and proved a very popular bill 18-24, eliciting sincere interest and sympathy from the good-sized audiences which witnessed it throughout the week. The preparations for this season's tour were thorough, and the co. started out with a strong cast and handsome scenery. Frank Bangs as Colonel Preston had a big reception, as did Clement Bainbridge as Captain Davenport. George B. Mill still plays Colonel Moberly in a most pleasing manner, and E. B. Kelley, a new member, was excellent as 'Squire Tucker. Ethel Irving as Carey was sweet and effective, and Zoe Halbert made an excellent start as Mrs. Page. Robert Conness was easy and natural and made a very strong impression as Armstrong. The entire performance was well rounded and met with hearty approval. A Bowery Girl 25-31.

The Ninth Street Opera House will open its season 25-31, with the popular comedienne, Mattie Vickers, in her familiar play, Jacquine.

In Old Tennessee has been re-written by Robert Clark, a local newspaper writer, and will go out this season backed and managed by J. A. Tralle, of this city, with Jack Lyons as business-manager. The revision includes two local scenes—the Junction and the Union Depot—which will be represented by special settings. The season will begin Sept. 2 at Chillicothe, Mo. FRANK B. WILCOX.

LOUISVILLE.

The season at the Grand Opera House will open 26 with the Gillette Opera co., which will present a repertoire embracing Chimes of Normandy, Pinafore, Indiana, and other old familiar operas. A co. numbering forty people is advertised, and as the attraction is a seasonable one, the Grand Opera House management expect a good week.

Will Castleman passed through the city en route to his country home on 17. He expects to be pleasantly placed next season with one of the larger opera cos.

Manager James B. Camp, who is chairman of the Amusement Committee for the G. A. R. Reunion here, promises that the fireworks portion of the entertainment, which is to be given on barges on the river, will be one of the most remarkable pyrotechnic displays ever given anywhere; and it is a fact that a very large sum of money will be expended on this feature of the occasion, and a considerable degree of managerial brain and energy has been brought into requisition to make the affair a success.

Adolph Klauber left for New York 20 to resume his professional duties. He will be a member of Frank Mayo's co.

Sousa's latest composition, "King Cotton March," was played for the first time in Louisville at the open-air concert in the Court House yard by Kurkamp's Band; the arrangement for the band being the work of J. C. Hollywood, a Louisvillian.

R. W. Brown, of the *Times*, has been made manager of the press headquarters during the G. A. R. Reunion, and he has arranged for the entertainment of the visiting newspaper men while here. There will be an arrangement with local managers by which a card from the Press Committee will be sufficient to secure admission to any of the theatres that are open at the time.

Wirt Williford, of the Grand Opera House, has returned from his vacation, which was spent in Alabama, and he is now ready to resume his position in the box-office of the Grand. CHARLES D. CLARKE.

JERSEY CITY.

Florence Bindley and her new version of The Captain's Mate will be the opening attraction at the Academy of Music 31-Sept. 7. Gus Heege 9-14.

Mrs. Ettie Henderson stopped here 19, on her return from the Catskills. The painters commenced work on that day, and a rehearsal of The Captain's Mate was in progress. Mrs. Henderson is enjoying excellent health, and is looking forward to a pleasant and prosperous season. Among the bookings for the season are Edward Harrigan, Effie Ellsler, Joseph Hart, In Old Kentucky, Pudd'nhead Wilson, James J. Corbett, Chauncey Olcott, 8 Bells, etc. All of last season's executive staff have been re-engaged, as the management is noted for making few changes. Mrs. Henderson is now at her Long Branch home, where she will remain until the hard work of the season commences, and then she will be constantly on the scene of action.

There will be three cos. out next season in The Pay Train. The Western co. opens at Duluth 26, the Eastern co. opening in Pennsylvania Sept. 16, and the Southern co. in Texas in October.

Florence Bindley and her Captain's Mate co. will commence their season at Plainfield, N. J., 29.

Manager Charles Dittmar is bubbling over with joy at present. He has a new comedy, and he is satisfied that it will be a winner. He says he can see the money rolling in now, although the new play is not to be produced until Jan. 1, 1896.

William Medboldt, the scenic artist, has painted all the scenery for The Midnight Special, which is to be produced Sept. 2, at Wilkesbarre, Pa., under the management of Harry Healey. WALTER C. SMITH.

SAN FRANCISCO.

Too Much Johnson at the Baldwin has done a good two-weeks' business, but will give way Monday night to John Drew and co., who will present The Bauble Shop, reserving his new play, That Imprudent Young Couple, for the second week. Not a seat is to be had for the opening night, a good omen for a prosperous season.

The engagement thus far of Stockwell's co. of players at the Columbia looks most flattering, judging from the crowded houses all week and the tremendous advance sale for next week. Twelfth Night was enjoyably presented by this co. of stars, which includes Rose Coghlan, H. E. Dixey, and Maurice Barrymore. The settings were all that could be desired. Next week a triple bill, including The Critic, Nance Oldfield, and A Man of the World.

Gustave Levick has been receiving many plaudits for his remarkably good portrayal of David Kingsley in Harbor Lights at Morosco's Grand this week. The houses have been good and the production a most elaborate one. Next week, A Cracker Jack.

The Royal Middy at the Tivoli has been drawing very large audiences. Mabella Baker is a valuable acquisition, and pleasantly featured. Alice Nielson is improving daily. Miss Carle created a very favorable impression as Fanchette Michel, and the rest of this large co. was in good voice. Next, The Black Hussar, following a scenic revival of Faust, with Ida Lafergo as Marguerite, then The Merry Wives of Windsor, Lucia, The Beggar Student, The Hugnenots, and The Guiding Star. The latter is an adaptation of the French comedy opera L'Etoile by George E. Lask.

Oliver Twist at the Grove has been exciting but little interest.

A grand open-air production of As You Like It will be given at Sutro Heights, with Rose Coghlan, Dixey, Stockwell, Barrymore, and Maud Winter in the cast.

A new opera, with the title of Captain Cook, by Noah Brandt (libretto by Sands W. Forman) will be tried Sept. 2 at the Bush Street Theatre by a co. of amateurs. The scenes and incidents are laid in Hawaii and the music is characteristic of the same country.

A spectacular operetta, The Power of Love, will be repeated at the Columbia next Thursday afternoon.

Major Burbank, of Los Angeles, is in town. It is his first visit for a number of years and he seems to be making the best of it. He leaves to-morrow for Portland. Major Burbank is the proprietor of the Burbank Theatre, Los Angeles, and is also considered the best dramatic critic in the South.

The Frawley co. have taken to "wheels."

John Drew and co. arrived last Wednesday.

Conreid's German co. will present The Orient Express at the Baldwin to-morrow night.

Harry Pickards, of Australia, will arrive by the *Monowai* 29.

Zillah Coonley, one of the cleverest amateurs of our city, is to be tendered a monster benefit on 30.

Sydney Chidley has been engaged by Manager Morosco to take charge of the scenic department. He will arrive to-morrow.

Loraine Hollis and co. open at Watsonville 26.

Stewart's Comic Players will open their season in Oakland 26, and Smith and Lieb co. will go on the road Sept. 9.

Great preparations are being made for the production of The District Attorney by the Stockwell co. of Players.

David Henderson has decided to come to the coast this year. He will produce Sinbad and Ali Baba Up to Date.

Mrs. J. H. Neill, née Charlotte Neilson, accompanied by her husband, arrived from the East on Tuesday.

Pauline Hall will present Dorcas at the Baldwin during her engagement. H. P. TAYLOR, JR.

DENVER.

The season at the Tabor was favorably opened week of 19-24 by Daniel Frohman's Lyceum Theatre co. The audiences were large and enthusiastically inclined toward the, to us, new set of plays. An Ideal Husband was presented first, and then followed The Case of Rebellious Susan and The Amateurs. No particular preference was evinced for any play, there being about the same division of patronage for each. The co. was, of course, excellent. Hoyt's A Black Sheep week of 26-31.

At Manhattan the stock co. produced A Wife's Peril with the usual good cast and encouraging attendance.

At Elitch's the Dunbar-Pyke co. still occupies the stage, and did Pinafore for their patrons.

The Orpheum gave a particularly attractive bill, and new acts are added every week. The principal entertainers were Blocksom and Burns, Bartlett and May, the Wolbrooks, Perry and Tenbrooke, John A. Coleman, Lillian Perry, and Agnes Castor. They all did acts in dancing, comedy work, singing, and musical melanges of a noteworthy nature.

Harry Corson Clarke is having a new drop-curtain painted for the Lyceum, and is also having the boxes arranged with new furnishings. There are some improvements being made in the lobby. It will be a very cosy place.

There was much excitement among John Coleman's friends for fear he was in the Gumry Hotel horror, but he turned up all right, not having returned to his rooms. Mr. Coleman is now playing at the Orpheum. W. P. PEABODY.

ATLANTA.

At Henry Greenwall's New Lyceum Theatre Herbert Mathews' Lyceum Opera co. continues, and despite the "Hottentot weather" the audiences are of good-sized proportions. This is the sixth week of the engagement and it is more than probable that the co. will close 24. All in all it has been the most successfully conducted engagement the town has witnessed, and "Hub" Mathews has reason to be proud of his remarkable achievement.

J. Aldrich Libbey finds no difficulty in gaining favor by his ballads. This week he refurbished "After the Ball" and made it more popular than ever.

Fred. Frear and Ben Lodge have done some strikingly good work together at the New Lyceum. They are always popular and in many instances are hilariously funny.

When Harry Franks' new Imperial Theatre was begun it did not occur to anyone that before its completion three more would also be in the course of erection. This, however, is the case and the new ones have been dubbed Trocadero, Vaudeville Club, and Healy's.

The arena where the bull fights are to be "pulled off" has been completed and all will be in readiness on the opening day. It promises to get its full share of amusement-seekers at the Cotton States and International Exposition.

Darkest Russia opens Henry Greenwall's New Lyceum Theatre. There are many evidences of its popular advance man visible already.

ALF. FOWLER.

MINNEAPOLIS.

The Carleton Opera co. opened the second week of its engagement at the Lake Harriet Pavilion, 19, in The Bohemian Girl to a fair-sized audience. Many were kept away by the very cool weather. W. T. Carleton made an excellent impression as Count Arnheim. Rena Atkinson was seen to advantage as Arline. Alberta Fisher, of Minneapolis, shared the honors with the others as the Gypsy Queen, and George W. Campbell made an acceptable Thaddeus. Caicedo, the tight-wire walker, appeared between the acts in his clever specialty. He is certainly one of the best in his line ever seen.

Mr. and Mrs. Jacob Litt were in the city for a few days last week.

D. R. Smith, treasurer of the Temple Opera House, Duluth, was a visitor 17.

Patrick Bannon, assistant manager of the Grand Opera House, has returned from his vacation.

F. C. CAMPBELL.

INDIANAPOLIS.

At the Park Theatre Murray and Mack opened to crowded houses 19-24, presenting their successful farce-comedy, Finnigan's Ball. The play has been re-written, and new specialties are numerous. Murray and Mack were received with great enthusiasm and repeatedly encored. In the cast are Clayton White, Gracie Cummings, the Loring Sisters. George Emerick, the author, also appears as Widow Gallagher. The music and dances were new and fetching. Plays and Players 26-31.

At English's Opera House Richards and Pringle's Minstrels 23.

At the Grand Opera House Al. G. Field's Minstrels 26, 27. G. A. RECKER.

BUFFALO.

The season is rapidly drawing near, and a few of the theatres are taking time by the forelock at this early day.

The Academy of Music presents Tony Pastor and his excellent vaudeville co. 23-Sept. 4.

The Lyceum opens the regular season with M. S. Robinson as manager. Ward and Vokes, who made their tremendous hit at this house last year, open the house 26, presenting their comedy, A Run on the Bank.

Shea's Music Hall is thriving, being the only place of amusement open at the present time. Charley Case is a great favorite in droll monologue. Bonetto, and McCale and Daniels are also favorites.

E. G. S. Miller, of this city, now has control of the New Court Street Theatre, and it is rumored that Alphonse Myer will attend to his interests at this house during the season.

The hot weather of the last month has demonstrated the impracticability of opening the regular theatres during the Summer, and the necessity of a roof-garden. A gold mine is in store for the introduction of this metropolitan feature. Fred. McClelland and M. Shea, of this city, have been contemplating it, and a possibility of such a venture on the new Mooney building (formerly Wonderland and Adelphi) is considered.

B. H.

OMAHA.

The preliminary season of Boyd's Theatre under the management of D. W. Haynes, was opened 18-20 with Harry Williams' A Bowery Girl, and played to good business while here. This new play has many strong situations and scenic surprises and is bound to be a winner. The Boyd will be closed until Sept. 8 for some improvements to the stage and auditorium, on which date the Pauline Hall co. will formally open the season.

The new Creighton Theatre, Burgess and Paxton, managers, will be opened 22-24 by Charles Frohman's Empire Theatre stock company, who will produce The Masqueraders, Liberty Hall, and Sowing the Wind. Frohman's co. in Alabama 25-28; The Wife 29-31.

Your correspondent had a very pleasant call from Harry Williams, who jumped from New York to Sioux City with his Bowery Girl co. and opened there Saturday night to a S700 house. S.

SIEGMAN AND WEIL

THEATRICAL, CIRCUS, AND MILITARY SUPPLIES.

110-112 Greene Street, New York.

Send 2-cent stamp for our NEW CATALOGUE just issued. Largest, completest stock of GOLD and SILVER TRIMMINGS, STAGE JEWELRY, SATINS, PLUSHES, ARMORS, Etc., in fact, everything required for THEATRICAL WARDROBE at

Lower Prices Than Any Other House.

Just a few items to give an idea of our prices:
TIGHTS or SHIRTS, from 25c. a pair, upward.
SPANGLES, in gold and silver, $1.10 a pound.
WIGS from 50c. upward.
GOLD or SILVER TRIMMING from 2c. a yard upwards.
Goods sent C. O. D. A deposit required on all orders.
Satisfaction guaranteed or money refunded.

ATLANTIC TRANSPORT LINE

NEW YORK---LONDON.

Massachusetts . . . . . Aug. 31
Manitoba . . . . . Sept. 7
Mississippi . . . . . Sept. 14
Mohawk . . . . . Sept. 21
Mobile . . . . . Sept. 28

These fine twin-screw steamers have been specially constructed for the London trade. They are fitted with electric lights throughout, and have splendid accommodations for a limited number of first-class passengers.

SALOON AND STATEROOMS AMIDSHIPS.

For freight, passage, and other information apply to the NEW YORK SHIPPING CO., General Agents.
Produce Exchange Building, 4 Broadway, N. Y.

AMERICAN ACADEMY OF The Dramatic Arts

(LYCEUM SCHOOL OF ACTING),

23 W. 44th St., New York.

TWELFTH YEAR BEGINS IN OCTOBER.

Catalogue on application.

FRANKLIN H. SARGENT, President.

IMPERIAL HAIR REGENERATOR

Is clean, odorless, tasteless. It does not contain an atom of poisonous matter, will not stain the scalp, and baths do not affect it. Seven colors have been determined upon, as covering all shades.

No. 1—Black. No. 4—Chestnut.
No. 2—Dark Brown. No. 5—Light Chestnut.
No. 3—Medium Brown. No. 6—Gold Blonde.
No. 7—Drab, or Blonde Cendree.

We make applications a specialty, and give absolute privacy. Samples of hair colored free of charge.
Special reductions made to the profession.

292 5TH AVE., Bet. 30th and 31st Sts. (Take elevator.)

MME BAILEY'S SURE **HAIR GROWER**

is guaranteed to produce a THICK, SOFT AND BEAUTIFUL head of LONG, FLOWING HAIR in 8 to 12 WEEKS. A purely vegetable and positively harmless compound. Endorsed by leading physicians. Two or three packages will do it. Price 50 cents per package, or three for $1. Sent by mail prepaid. BAILEY SUPPLY CO., COOPERSTOWN, N. Y.

OPERA AND ASSEMBLY CHAIRS

Made in 200 Styles, Ranging from 75c. upwards.
SCHOOL FURNITURE CO., Grand Rapids, Mich.
LARGEST MANUFACTURERS IN THE WORLD.

FRECKLES. MOTH PATCHES, Liver Spots, all Skin Blemishes permanently removed. John H. Woodbury, 127 W. 42d St., N. Y. Inventor of Facial Soap. Send stamp for 100-page book. Branch Offices: Boston, Phila., Chicago, St. Louis.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—Noble Street Theatre (R. St. John, manager): The season at this house will open 22 with Lindsay's Comedians for a three nights' engagement. ==ITEMS: The e have been some very good attractions booked for the coming season, among them Limited Mail, Span of Life, J. K. Emmett, Carlotta, Ride for Life, Breezy Time, Marie Wainwright, The Stowaway, Cora Van Tassel, Side Tracked, and Ada Gray. Manager St John informs me that he has had a number of applications for dates from cos. that will travel this circuit, but that he has not booked them yet as he wants to see how the house will be patronized the early part of the season. The indications point to an increase of at least 25 per cent over last season's business. I understand Professor Stone's Orchestra has been secured for this season. The house has been without a regular orchestra for the past three seasons.

GADSDEN.—Kyle's Opera House (Charles L. Leon, manager): Edwin Hanford appeared in The Three Leaves of Shamrock to a packed house 21. The play was very good. During the intermission of the second and third acts Professor Dinks, the musical director, played several selections on the piano with his left hand, which were very fine. Malcomb A. Reach Comedy co. 26.

ARKANSAS.

HELENA.—Grand Opera House (Newman and Ehrman, managers): McKee Rankin will open this house on 22 ==ITEM: Mr. Ehrman has just returned from the East where he has booked a number of first-class cos. for the season of '95-96.

CALIFORNIA.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Hoyt's A Black Sheep to a large and well-pleased audience 12.

OAKLAND. — MacDonough Theatre (Charles E. Cook, manager): Lyceum co. 13-15, and matinee, to fashionable houses. Jane underlined. ==Oakland Theatre: Royal Marionettes, Lennie Tully, age nine, clarionette soloist, to big houses 12-17.

LOS ANGELES.—Theatre (H. C. Wyatt, manager): Hoyt's A Black Sheep enjoyed a large business, closing a five nights' engagement 17. Too Much Johnson 22-24. ==Burbank Theatre (Fred. A. Cooper, manager): The Octoroon, with Ethel Brandon as Loe, was well patronized week ending 17. The Crust of Society 18. ==ITEMS: Sam Harrison, representing Too Much Johnson, has arrive d here, and the gag law is in full force.—Laura Biggar leaves A Black Sheep co. at the conclusion of their engogement here to join Manager Frank Conant's Trip to Chinatown co. for the season.

COLORADO.

GREELEY.—Opera House (W. A. Heaton, manager): Colorado Comedy co. presented Withered Leaves, a comedietta in one act, and Chums 20 to fair business.

PUEBLO.—Grand Opera House (H. F. Sharpless, manager): House dark 11-17.

LEADVILLE. — Weston Opera House (A. S. Weston, proprietor): House dark 11-18.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (F. W. Lloyd, manager): Tony Pastor and his excellent vaudeville co. opened the preliminary season 15 to S. R. O. The features were the Russell Brothers, Pollie Holmes, Carson and Herbert in a most laughable grotesque tumbling act, Maude Huth and Billy Clifford, The Binns, and Tom's crush hat. The Dazzler is underlined 22. ==ITEMS: Maude Huth and Billy Clifford, of Pastor's co., do a negro dialect jubilee act for an encore. They carry with them a pickanniny who is perched in the front row of the top gallery and at an opportune moment he breaks out in the wildest gestures and applause apparently overcome with their music. This brings their act to a sudden close and they retire with feigned confusion while the audience roar at the outbreak of the "culled pusson" who does his work so well that he fools them all. In last Sunday's New York *Herald*, the Saratoga correspondent devotes much space in explaining how real a "turn" was done at Tony Pastor's performance when in that city, that a colored boy in the gallery went into hysterics, to the great amusement of the audience which was composed of the most prominent sojourners there. What was it Barnum said about us?—The father of Francis Carlyle died at his home in this city the past week and was buried from St. Joseph's Cathedral. He was an estimable citizen and much belov d by those who knew him. —Edward J. Bell, the husband of Maude Harrison, is at a private retreat here convelescing from a brain trouble which the local physician has hopes is only temporary. He is able to ride out each pleasant day and is frequently visited by his wife.—The Elks will give a ladies' musicale at their headquarters every Tuesday and Saturday afternoon until the opening date of their big Bazaar.—Preparations for the new theatre "go merrily on."

NORWICH.—Broadway Theatre (E. L. Dennis, manager): 8 Bells with the Brothers Byrne opened the season of '95-96, 17 to a large house in spite of the intense heat. The piece was given in a lively manner although Andrew Byrne (who was unfortunately shot a night or two before) was out of the cast, his place being taken by an actor who came on from New York and rehearsed the part in two days. He did admirably, however, under the circumstances. Young Mathew Byrne, who has gone with the Twelve Temptations co., is very much missed. The farce-pantomime as a whole though, is bright and funny, and John Byrne and his clever wife are as entertaining as ever. ==ITEM: Andrew Byrne, who was shot and badly wounded on the night set for the opening of the 8 Bells season, is doing as well as could be expected, and hopes to be able to join the co. again in a few weeks.

NEW HAVEN.—Hyperion Theatre (G. B. Bunnell, manager): The season opens 23 with Robert Gaylor in a new play called In a Great City. An additional feature will be Champion J. J Corbett, who will spar three rounds with Steve O'Donnell. ==Grand Opera House (G. B. Bunnell, manager): The opening at this house occurs 22 with Gustave Frohman's co. in The New Boy with Bert Coote as Freddie. Should the present cool weather continue both attractions will do well although the Butchers' Barbecue 22 will prove a drawing card. It is rather early yet to attempt to predict what the business in the theatrical line will be the coming season (but to try my luck as a prophet) I really think from all indications that business will exceed this season by a third that of last.

NEW BRITAIN.—Russwin Lyceum (Gilbert and Lynch, managers): Gossip: The outlook for the season of '95-96 is most encouraging. Recent electric road extensions have brought into close connection six surrounding towns the population of which, together with New Britain, will aggregate nearly 30 000 and the advantage to the Russwin Lyceum is manifest. == Opera House (John Hanna, manager): The regular season at this house will be opened 24 by John Buck in Old Rube Tanner. ==ITEMS: Tom and Lillie English, after a two years' tour of the British Isles and the continent, have returned. John O'Neill who has been prominent in local amateur plays has adopted the stage as a profession. He will travel with Robert Mantell's co. and will be seen here in Corsican Brothers Oct 9 at the Lyceum.

ROCKVILLE.—Opera House (J. H Freeze, manager): The house has been thoroughly renovated and will open for the season with Old Rube Tanner co., 27. Nellie McHenry in A Bicycle Girl co. 31. ==Henry Theatre (Murphy, Wendhiser and Fitton, managers): Will open with Rice and Barton Comedians 5.

DERBY.—Sterling Opera House (J. L. Ungerer, manager): The house and season here was opened by the Old Rube Tanner co. to a large house 21. The house has been overhauled and a new drop-curtain added. The scenery has been repainted and the dressing-rooms have been made more comfortable.

BRIDGEPORT.—Park City Theatre (Parsons and Jennings, managers): Now that this charming playhouse has its new stage entirely completed and the many little trifles looked to which lack of time prevented at last year's rebuilding, we may look for a most prosperous season. The enterprising managers by some shrewd foresight now control the former opposition house and the theatrical war which for many years has blighted Bridgeport as a first-class town bids fair to end at once. That Bridgeport people will properly patronize the best plays, last season's record at this house proves. A preliminary season is to be opened by The Dazzler 24 followed by Hi Henry's Minstrels 29, and the regular season by Lewis Morrison Sept. 2 presenting Faust. ==The Auditorium (Parsons and Jennings, managers): Nothing good in popular-priced plays shall escape a booking here seems assured. Rice and Barton Sept. 2 open the season and the bookings which your correspondent is shown are so varied and high-class that success seems assured.

TORRINGTON.—Opera House (F. R. Matthews, manager): Season opens 31 with The Girl I Left Behind Me.

NEW LONDON.—Lyceum Theatre (Ira W. Jackson, manager): The opening of the season of '95-96 by Byrne Brothers in 8 Bells 15 was cancelled on account of the shooting of Andrew Byrne at Norwich, Conn., by a maniac named Fenton. Robert Gaylor in In a Big City with James J Corbett as a special feature 22 will open the season. James O'Neill in Virginius 27.

SOUTH NORWALK.—Hoyt's Opera House: Spider and Fly 29.

WATERBURY.—Gossip: The season at the remodeled Jacques will be opened by Frohman's co. in The Girl I Left Behind Me Sept. 2. Other attractions booked for September are Nellie McHenry, Lewis Morrison's Faust, Louis James in Humanity, Wang, Hoss and Hoss, The White Squadron, James O'Neill and the Howard Athenæum co. 22.

WINSTED.—Opera House (J. E. Spaulding, manager): House dark 19-24. Nellie McHenry 29; The Girl I Left Behind Me Sept. 3; Charles T. Ellis 7; Fabio Romani 12. ==ITEMS: Morris McHugh has signed with Katherine Rober co. and S. R. Lawrence with Crolius' repertoire co.—Jack West, of the Allen-West comb. was the guest of friends here.

STAMFORD.—Town Hall (F. M. Briggs, manager): Shenandoah 19; Trilby 21; both to good houses. Nellie McHenry 27.

WILLIMANTIC.—Loomer Opera House (J. H. Gray, manager): Rube Tanner 28; Grimes Cellar Door 30; Charles T. Ellis 3.

DELAWARE.

WILMINGTON.—Gossip: There has been a change made in the management of the Grand Opera House, Jesse K. Baylis having leased the house from the board of directors for a period of five years. After Mr. Baylis had made his offer an opportunity was given Mr. Williamson, whom the board had engaged to manage the house for them to lease also, but Mr. Williamson did not care to do this. It will be regretted by many that Mr. Williamson will no longer be connected with the Grand. At the same time no more popular man than Mr. Baylis could succeed him. Mr. Baylis is a native Wilmingtonian and managed the Opera House for the Masonic Hall Co. from 1874 until 1889, when the house was leased by the firm of Proctor and Soulier. Mr. Williamson acted as manager from 1890 until the present, and as, his term did not expire until June, 1896, the Masonic Hall Co. agreed to pay him his salary up to that time. Mr. Baylis is a prominent man here, having served six years in the Board of Education and at present being President of the City Council. He is also one of the leading Masons of the city, being a member of Washington Lodge No. 1, St. John's Royal Arch Chapter and St. John's Commandery. He is also a member of Industry Lodge No. 2, A. U. O. W. Mr. Baylis will retain all of Manager Williamson's bookings for the coming season.—The Academy of Music will also enter upon a new era, the house being leased by Messrs. Biers and Campiglia, Philadelphia. During the Summer the house has been thoroughly overhauled, having been newly frescoed, parquet and balcony carpeted with heavy velvet carpets, house lighted by electricity, heated by steam and entirely new dressing-rooms and scenery. The house will hereafter be known as the Bijou, and Frank Beresford has been engaged as business manager. A feature will be made of the orchestra and the management is looking forward with encouragement to the opening which will occur the last of this month.

GEORGIA.

ROME.—Nevin's Opera House (James B. Nevin, manager): Belle Boyd in The Perils of a Spy 19; fair house.

ILLINOIS.

PEORIA.—Grand Opera House (Chamberlin, Barhydt and Co., managers): Richards and Pringle's Georgia Minstrels appeared 13. ==Mention: Manager Chamberlin informs me that he has booked Ali Baba for race week in September in which occurs the opening of our new mile track. The booking will be hailed with delight by lovers of spectacular attractions.—Manager Wiley of the Comedy, left for Indianapolis 18 to complete some dates for his new theatre. Work on the structure is progressing very rapidly and the management expect to open on schedule time.

DIXON.—Opera House (F. A. Truman, manager): Beach and Bowers' Minstrels 15; good house considering the warm weather. ==Arena: Lemen Brothers Circus 16, two performances; good business. Fast Mail 21.

ROCKFORD.—Opera House (C. C. Jones, manager): The Van Dyke and Eaton Comedy co. to the capacity of the house week of 12-17.

ENGLEWOOD.—Marlowe Theatre (B. F. Timmerman, manager): Dark 18-24. ==New Linden Theatre (Frank E. Baker, manager): Wills Comedy co. in Two Old Cronies opened to good business. Wills and Kennedy as the Cronies were good, and kept the house in an uproar of laughter till the end. Sisters Helston were clever. Edith Ellis in latest ballads between the acts is receiving nightly encores.

GALESBURG.—The Auditorium (F. E. Berquist, manager): Richards and Pringle's Minstrels 14; good house. Mattie Vickers 17; fair house. Fast Mail 21; Beach and Bowers' Minstrels 22; Derby Winner 28, 29; The Defaulter Sept. 2 3; A Bowery Girl 4; Old Tennessee 5 6; Ali Babi 7; A Modern Woodman 9; Tornado 17; Trilby 19; Bunch of Keys 23; Roland Reed 25; In Old Kentucky 26.

BLOOMINGTON.—New Grand (C. E. Perry, manager): Holden Comedy co. opened a week's engagement 19 to S. R. O.; popular prices prevail. Roland Reed 29; Ali Baba Sept. 2; Fast Mail 3; The Defaulter 5; Murray and Mack 7.

AURORA.—Opera House. The Fast Mail opened the season here 19.

LA SALLE.—Zimmerman Opera House (E. C. Zimmermann, manager): Lincoln Carter's The Fast Mail 20 was greeted by a large audience. Trilby Sept. 5. ==Arena: Walter Main's Circus 14 gave two very good performances to full tents.

PARIS.—Shoaff's New Opera House (L. A. G. Shoaff, manager): This new theatre will open 30 with Roland Reed, in The Politician. Sharpley's Lyceum Theatre co. begins a week's engagement Sept. 2. Fair week. ==Arena: Barnum and Bailey's Circus 21 to the largest crowds ever assembled under a canvas here.

INDIANA.

EVANSVILLE.—Gossip: Mary Linck, of this city, who was with the Carl Rosa Opera co. the past Winter, gave a Summer concert 13 at the Grand. Her voice is a rich contra to, and her selections from the various operas were enthusiastically received.—Manager Cobbs, of the Grand, is now looking for an opening attraction. —Colonel T. J. Groves has just had a new coat of paint put on the People's.—Billy Kersands comes 22 with Richards and Pringle's Georgia Minstrels, to be followed by Finnigan's Ball 25, A Bunch of Keys 1.—The People's has been thoroughly renovated inside and out, and is prepared to begin the season creditably.—The Elks have hired La Pearl's Circus, and together with local talent, give circus performances from 19 to 24 inclusive. Their performances are to start a hall for their use exclusively, and the prospect is flattering, as every one is working hard.

NEW ALBANY.—Opera House (J. D. Cline, manager): The painters are at work on the extension of the building and Manager Cline expects to have everything ready for the opening about the second week in September. ==ITEMS: Mark E. Swan and wife, professionally known as Gussie Mae Hall, spent Sunday here, the guests of your correspondent, while their co. was en route from Madison to Rockport, their stay here being occasioned by their trains failing to make connections. Some manager in Ohio has accused the Jessie Mae Hall co. of being pirates, but this report has not a semblance of truth in it as there is not a play in their repertoire that is not from the pen of Mr. Swan. There is not a manager in this country that hates piracy worse than Mr. Swan, who is the author of quite a number of plays. The Indiana National Guard will be encamped here 7-11 during the G. A. R. ==Arena: Barnum and Bailey's Circus gave the finest street parade ever witnessed here 14, but the same cannot be said of their ring performance, which was only fair. About 20 000 people attended both performances.

NEW HARMONY.—Thrall's Opera House (Al. Gilbert, manager): The combination booked for week of 12-17 failed to arrive. ==ITEMS: We hear that the near future has something choice in the way of amusements in store for us.—Constance Lynn, from St. Louis, together with some of our best home talent (dramatic and musical) will give an entertainment at Thrall's Opera House in a week or two.—Thrall's Opera House wants a good repertoire co. for last week of September during our fair.—Lena Ralston, Karl P. Bennett and little Ralston Bennett are with Huff's Up-to-Date Comedy co. for the coming season.—Martin Golden, Harry Robinson and Emma Butler are with Carter's Fast Mail (Northern).—Julia Bennett, our favorite soubrette, and Louis Sutherland are spending the vacation at their homes here.—Aunt Sally Bennett leaves 19 to join Thompson's Comedians, now playing in Minnesota.—The ladies have been prevailed on to repeat their minstrel performance early in the Fall. Their first performance given in May was a success.

MICHIGAN CITY.—Opera House (E. F. Bailey, manager): Jule Walters opened the season here 19, with A Money Order, doing a splendid business. Two Old Cronies 26.

BRAZIL.—Opera House: Billy Cosad's Minstrels 27.

ELKHART.—Bucklen Opera House (David Carpenter, manager): Jules Walters in his new play, The Money Order, drew a fair house 20. Columbia Opera co. 27.

SEYMOUR.—Opera House (F. O. Cox, manager): Pringle's Georgia Minstrels will open the season here 29.

HUNTINGTON.—Opera House (H. E. Rosebrough, manager): Murray and Mack and a good co in Finnigan's Ball opened the season 14 to a large and well-pleased audience. Two Old Cronies 30.

MONTPELIER.—Grand Opera House (C. M. Murphy, manager): Murray and Mack opened the season 16 to big business; S. R. O. sign displayed as early as 7:45.

IOWA.

OSKALOOSA.—Masonic Opera House (H. L. Briggs, manager): The preliminary season opens 24 with Lincoln J. Carter's Tornado. ==Arena: Walter L. Main's Circus held standing room at matinee and evening performances 16.

DUBUQUE.—Grand Opera House (William T. Roehl, manager): Beach and Bowers' Minstrels opened the season at the Grand 18 to a packed house. They have made a decided improvement in their performance this year and are receiving the congratulations of their friends to-day, as this is their home.

CHARLES CITY.—Hildreth Opera House (C. H. Shaw, manager): Oriole Opera co. 27, 28.

CEDAR RAPIDS.—Green's Opera House (John B. Henderson, manager): Roland Reed Sept. 2; Al. G. Field's Minstrels 6; Prof. J. A. Roche 10, 11; The Hustler 17; Ali Baba 19. ==Item: Work is progressing very fast on the improvements on this house, and it will be ready for opening the season Sept 2.

IOWA CITY.—Opera House (Perry Clark, manager): Van Dyke and Eaton's Dramatic co. in repertoire 26-31. ==Arena: Walter L. Main's Circus had the largest crowd under its tents 17 that any circus has had here for years.

DECORAH.—Grand Opera House (C. J. Weiser, manager): The preliminary opening of the Grand will be by the Oriole Opera co. 29-31, with Saturday matinee. ==Items: Assistant-Manager Morss, of the Grand, has been very ill with typhoid fever, but is now recuperating.—Charles McKay will go to Pittsburg, Pa., this week to join his co.—Lew Newcomb has joined the Little Robinson Crusoe co.—E. G. Carlisle, of Chicago, is visiting Manager Weiser.

CLINTON.—Davis Opera House (William McMillan, manager): The season opened with Beach and Bowers' Minstrels 19 to a good-sized house at popular prices. The performance was very fair. The Fast Mail 23. Manager McMillan has nearly filled his book with well-known and popular attractions, and has thoroughly cleaned up the house and made everything ready for a still more successful season than last.

FORT MADISON.—Ednger Grand (Chas. H. Salisbury, manager): Mattie Vickers pleased a small audience 19. ==Item: The stage of this house has been enlarged and the house in general has been thoroughly renovated on account of some of the cos. Manager Salisbury has booked for the coming season.

SIOUX CITY.—Peavey Grand (A. B. Beall, manager): Harry Williams' co in A Bowery Girl opened their season here 17 to an audience that packed the house to the doors. The receipts were $678.75. The co. arrived here 13, coming direct from New York, bringing with them a car of special scenery. The cast includes H. A. Burkhardt, Mark W. Cody, G. W. Thompson, Ed. Clifford, John Daly, Andy Amann, Ed. Coles, Clara Thropp, Emma Sardou, Helen Jones, Mamie Ryan, and Georgie Lester. ==Items: The Peavey has been thoroughly overhauled during the Summer. The woodwork has been repainted, the walls frescoed, the brasswork polished, new carpets laid, and the scenery re-touched.—A notice in the house programme requesting ladies to remove their hats during the performance is being quite generally complied with.

DES MOINES.—Foster's Opera House (William Foster, manager): The Wife 27, 28; Roland Reed 9 11; The Fatted Calf 12-14. ==Grand Opera House (William Foster, manager): Al. G. Field's Minstrels 28; The Fast Mail 30, 31; The Tornado 6, 7; Murray and Mack 9-14.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Al. G. Field's Minstrels 28; Fast Mail Sept. 4. ==Item: The new house is being finished and will be ready for a formal opening in October.

KANSAS.

FORT SCOTT.—Davidson Theatre (Harry C. Ernich, manager): Cecil Spooner and a very good co. closed a profitable week's engagement 17. Becky Bliss, The Hidden Hand, The Buckeye, Reddy's Luck, and Little Miss Mab, were the plays presented. The dancing of Miss Cecil was very good. The audiences were well pleased.

WINFIELD.—Grand Opera House (T. B. Myers, manager): Fontana's Merry-Makers in hypnotism, mind reading, etc., 12-14, were appreciated by those present. Owing to the hot weather the houses were small. The house remains dark until Sept. 19, when Mattie Vickers will open the regular season.

TOPEKA.—Both houses are dark. The season opens 24 with A Bowery Girl. The prospects are that business here will be light for some time.

LEAVENWORTH.—Crawford's Grand Opera House (E. E. Davis, manager): House dark week ending 18.

PARSONS.—Edward's Opera House (Johnson and Steele, managers): House dark.

MAINE.

HOULTON.—Opera House (A. P. Heywood, manager): Frederic Bryton 15-17 to good houses. He presented Forgiven, Streets of New York, and Ticket-of-Leave Man.

BATH.—Columbia Theatre (F. A. Owen, manager): Lost in New York 16; fine performance to a good house. Charles E. Edwards deserves special mention as the tramp. Thomas W Keene 29.

AUGUSTA.—Opera House (Frank A. Owen, manager): James B. Mackie in Grimes' Cellar Door 17; fair business. Lost in New York 19; poor house. Peck's Bad Boy 23.

BELFAST.—Opera House (F. E. Cottrell, manager): Lost in New York 20. The opera Faust (under the direction of Prof. A. J. Hubbard, of Boston), billed for 21, was postponed to 26 on account of the indisposition of the tenor.

PORTLAND. — Lothrop's Portland Theatre (Charles C. Tucksbury, manager): James B. Mackie's Grimes' Cellar Door 19 20; light business. Joe Ott in The Star Gazer 22; big audience. Atkinson Comedy co. in Peck's Bad Boy 26; White Squadron 27, 28. == Peak's Island Pavilion (Bartley McCullum, manager): Lost Paradise 19-24, second week, to S. R. O. Hazel Kirke 26-31.

MARYLAND.

CUMBERLAND.—Academy of Music (J. H. Stahl, manager): The White Squadron 22; Cleveland's Minstrels Sept. 2; Gilmore's Band 3. ==Item: The house is being re-decorated, and the work of putting in a new stage, scenery, dressing-rooms, etc., is being rapidly pushed.

MICHIGAN.

SAGINAW.—Academy of Music (John Davidson, manager): Barlow Brothers' Minstrels 16 drew a small house. Lincoln J. Carter's new piece, The Defaulter, 17, drew a fair-sized audience. The regular season will open 24 with Roland Reed, and Manager Davidson has already booked a fine list to follow him. The orchestra has been enlarged, and is now directed by Professor Boos, which, together with the numerous improvements already made to the house, gives much satisfaction. Negotiations are pending by which the Bay City Opera House will be under the management of Mr. Davidson.

THE POPULAR FRENCH TONIC
VIN MARIANI
FORTIFIES NOURISHES STIMULATES REFRESHES | Body and Brain
Indorsed by eminent Physicians everywhere.
SOLD BY DRUGGISTS AND GROCERS. AVOID SUBSTITUTIONS.
Sent Free, Album, 75 PORTRAITS and AUTOGRAPHS of Celebrities.
MARIANI & CO., 52 West 15th St., New York.

FLINT.—Opera House (H. A. Thayer, manager): The Defaulter 14; fair house. ==Music Hall (Hubbard and Rankin, managers): Barlow Brothers' Minstrels 17; fair house.

SAULT STE. MARIE.—Soo Opera House (G. G. Scranton, manager): Francis Jones in Old Madrid to fair business 16, 17. The co. gave a good performance, and were deserving of better patronage.

JACKSON.—Hibbard's Opera House (W. W. Todd, manager): The season opened 14 with Barlow Brothers' Minstrels to a large and well pleased house. Roland Reed 21; Jule Waters 22.

GRAND RAPIDS.—Gossip: Gus Heege opens Power's 23; Roland Reed 26.—The Burglar will be the next attraction week of 26 at the Grand.

LANSING.—Baird's Opera House (James J. Baird, manager): The season opened here with Barlow Brothers' Minstrels in an excellent programme to good business 19. The management issued a beautiful souvenir programme. Cora Van Tassell 28. ==Star Theatre (F. B. Mead, manager): Dark for week ending 17. ==Item: Gus Heege and co. have been here for a week rehearsing A Genuine Gentleman, and will open season 22 in this city. ==Arena: Pawnee Bill's Wild West drew two big crowds 21.

COLDWATER.—Tibbit's Opera House (J. T. Jackson, manager): Barlow Brothers' Minstrels 20; good business; audiences well pleased. Earl Burgess' English stock co. in repertoire Sept. 2 9.

ADRIAN.—Croswell's Opera House (H. E. Cook, manager): This house was opened for the season 21 by Barlow Brothers' Minstrels, who gave the best minstrel entertainment seen here for years. The house is now lighted by incandescent lights all through, and is certainly a credit to he management as well as to the electrician who engineered the work and made the switchboard. The scenery has all been re-touched, and the house is in good condition.

BAY CITY.—Woods' Opera House (A. E. Davidson, manager): The Defaulter 15; small house. Barlow Brothers' Minstrels 16; audience small but appreciative. Roland Reed in The Politician will open the regular season on 23. The Old Homestead Sept. 11.

BATTLE CREEK.—Hamblin's Opera House (E. R. Smith, manager): The season opened 13 with Barlow Brothers' Minstrels to a fair house. ==Item: The Opera House has been somewhat improved the past season—new drop-curtain, electric fans, the chairs re-set, etc. Manager Smith has a line of attractions booked that includes A Money Order, Cora Van Tassell, The Burglar, Gilbert's Opera co., Sowing the Wind, Old Tennessee, Old Homestead, J. W. Carnes Repertoire co., Katie Emmett, Jolly Old Chums, C. H. Hopper, Clay Clement, My Wife's Friend, Robert Wayne, Delmonico's at Six, Killarney, Bonnie Scotland, Trilby, Flag of Truce, John Griffith, Columbia Opera co., Russell Comedians, Wang, Bunch of Keys, Henderson's Extravaganza co., Limited Mail, Morrison's Faust, Hanford in Damon and Pythias, Kellar, The Devil's Auction and others to come later in the season.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hosford, managers): Cosgrove and Grant's co. in The Dazzler, matinee and night, 17, opened the season to large audiences. The piece is up to date, with new songs and jokes, and is in the hands of a competent co. Among last year's members are Louie Burke, Raymond Finlay, Bobby Ralston, and Will West. Ida Marie Rogers and Max Miller do clever work, also Lenox and Russell and the Schuman Sisters. Manager Emery will play New England another week and then go West. This house, although not in need of repairs, has been brightened up by the decorator's brush, and some improvements added for the comfort of the patrons. Manager Fay has booked an excellent class of attractions for the coming season, among which are Salvini, Thomas Keene, Robert Mantell, Rhea, Olga Nethersole, Edward Harrigan, Kellar, Camille D'Arville, Tony Pastor, Joe Murphy, Billy Barry, Sousa's band, De Wolf Hopper, Sandow, Sowing the Wind, Little Christopher Columbus, and Too Much Johnson. ==Music Hall (W. H. Boody, manager): Opens Aug. 26. == Lakeview Theatre (James Gilbert, manager): The Two Vagabonds drew large and well-pleased houses during the week of 12. Pinafore and Mikado are in rehearsal. Musical Director Dan Dore will lie off a couple of weeks 19. ==Items: Harry Young is once more the chief usher at the Opera House.—The Old World is booked week of 26 at Huntington Hall.—Music Hall is in readiness to open 26. Manager Brady has selected Harry W. Ball, formerly of the Academy of Music, Fall River, as treasurer.—William H. Way is no longer musical director of Joe Ott's co.; his position has been filled by John St. George of this city.—The local Elks at their annual merrymaking 15 enjoyed themselves as they best know how. Many out of town guests were present. They completed the day's pleasure by attending the Lakeview Theatre.—Bertram and Bedell has signed with The Star Gazer.—Fred Watson, of Keith's Theatre, Boston, is in town for a few days.

NEW BEDFORD.—Opera House (W. H. Cross, manager): This house opened for the season 17 with The White Squadron to a large and enthusiastic audience. May Irwin in The Widow Jones, under the management of Rich and Harris, came 20 to a good-sized audience. Encores and curtain calls were numerous. Miss Irwin was ably supported. The co. carries some good vocalists and comedians. The Thoroughbred 29. ==Items: Andrew M. Marts, for eleven years an attache of this house, half of which time he has been door-keeper and chief usher, has resigned, and George E. Nye has assumed his duties. Mr Marts made many friends in his official position.—Mrs. Addie Miller is still in charge of the box-office, and E. E. Tollman leads the orchestra of nine pieces. The management of the house is in the hands of William W. Cross, which is guarantee of good bookings in connection with his Brockton house. An officer in uniform is in attendance on the inside of the house, in place of one in citizen's dress, as in former years.

BROCKTON.—City Theatre (W. B. Cross, manager): The Widow Jones, John J. McNally's latest farce comedy, written expressly for May Irwin, was the opening attraction at this house 19. The audience was large and very demonstrative. This was the fourth farce comedy of McNally's to receive its first production in Brockton. Miss Irwin made a decided hit in her songs and repartee. Ada Lewis, Sally Cohen, John C. Rice, Jacques Kruger, George Barnum, and J. M. Sparks deserve special mention for good work, notably good for a first performance. Cast: Billy Blike, John C. Rice; John James Jones, Jacques Kruger; Beatrice Byke, the Widow Jones, May Irwin; Senor Romero Canovos, George W Barnum; Felicity Jones, Ada Lewis; Michael McCarthy, J. M. Sparks; Cassie Cartee, Sally Cohen; Flossie Cartee, Kathleen Warren; Janet Johnson, Grace Vaughn; Daisey Davis, Agnes Milton; Clifford Prout, Richard J. Jones; Marcia Mendelsohnn, Maud M. Chandler; Marie Pose, Mabel Power; A J. Premium, Roland Carter; Mandy Noir, Gertrude Mansfield. ==Items: Bernard J. Reilly goes with Colonel R. G. Ingersoll this season.—Thomas W. Reilly will act as treasurer for the Otis Skinner co.—The box-office of the City Theatre will be in charge of Miss Anna Davidson, who will act as treasurer.—This house for the past two seasons has been known as the Opera House, but Manager Cross, formerly treasurer of the house, originally named it the City Theatre, by which name it will hereafter be known. The theatre has been repainted and newly carpeted, and presents a handsome appearance.

CHELSEA.—ACADEMY OF MUSIC (James R. Field, manager): Our regular season opened 19 with Joe Ott in The Star Gazer. The co. played to a packed house and gave an excellent performance. Thomas E. Shea Sept. 2.——ITEM: Our theatre has been thoroughly renovated this Summer, and underwent some fine improvements: Manager Field is enjoying the best of health after his vacation, and has some very fine attractions booked for this season.

NORTH ADAMS.—COLUMBIA OPERA HOUSE (W. P. Meade, manager): House opens 31 with Guy Brothers' Minstrels.——WILSON OPERA HOUSE (Thomas Hanley, manager): Dark.——ITEMS: The Bijou will open about Sept. 15.—Billy Smith, formerly with Later On, is at his home here and sang most acceptably at a recent concert. — Thomas McLarney left Monday to join James O'Neill's co., in New London, Conn., where they open 27.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): Tony Pastor and his vaudeville co. opened the season at the Academy 20 to big business. The performance was enjoyed throughout, and every artist received applause. Primrose and West's Minstrels 22; Powell, the Magician, 27; The Salambos Sept. 7.

MARLBORO.—THEATRE (F. W. Riley, manager): Walter Kennedy in Samson 20-21; poor business. Peck's Bad Boy Sept. 2. The White Squadron 7; Tony Farrell 11; The Derby Mascot 14; Rice's Comedians 23-28. ——ITEM: The season opened 20 by Walter Kennedy in Samson to a poor house. The report that the lion had escaped caused a panic just after the first act, and the audience rushed for the door. The fact was that he did attack his keeper and a physician was called to sew up the wounds. This incident hurt the second performance.

WALTHAM.—PARK THEATRE (W. D. Bradstreet, manager): Walter Kennedy in Samson drew a medium-sized house 19; performance satisfactory, notwithstanding the absence of the man-eating lion. J. B. Sparrow's Jack Harkaway 24; Peck's Bad Boy 28; Parana (local) 31-Sept. 5 ——BIJOU THEATRE (W. R. Taylor, manager): Dark 14-21.——ITEM: The directors of the Music Hall corporation will hold their annual meeting Sept. 2, when the choice of manager for the Park Theatre will be made.

PLYMOUTH. — DAVIS' OPERA HOUSE: Dark week of 19-24.——NEW GRAND OPERA HOUSE (George M. Burns, manager): Brooklyn Handicap 17; light business. Walter Kennedy in Sampson 23; Jeffreys Lewis in Article 47 Sept. 5.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Joe Ott presented The Star Gazer 21 to a big house, and gave complete satisfaction. The Green-Goods Man underlined.

TAUNTON.— THEATRE (R. A. Harrington, manager): Robert Gaylor in In a Big City 21; large house. Champion James J. Corbett was the special feature.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The fifteenth regular season opened 16 with Cosgrove and Grant's co. in The Dazzler. The performance was very satisfactory and the house was packed. Bunth and Rudd's Old World Show opened a week's engagement 19 giving an excellent vaudeville entertainment to a large audience. 8 Bells 27; A Green Goods Man 20.——ITEM: Norris Brothers' Equine and Canine show 15-17 to poor business.—A prettily appointed ladies' room is Manager Grant's latest addition to the many attractions of the Opera House.—The prospects for the season are very encouraging, as the mills and factories are all doing a good business, and the wages of the operatives have lately been increased.

LYNN.—THEATRE (Dodge and Harrison, managers): The auditorium looks as pretty as a picture in its new dress of white and gold and its new carpets, decorations and additional electric lights. The old fauteuils have been replaced by sofas of the most approved pattern, and beautiful draperies are to be seen on every hand. The heating apparatus has been thoroughly overhauled and the management have left no stone unturned in this quarter. The improvements have not been confined to the auditorium wholly, for the stage, which is conceded to be one of the most complete in the State, has received its share of attention. A costly advertising wagon, elaborately ornamented, and drawn by two plumed horses, is an additional feature this season and will be used principally to announce attractions. The stage will be in charge of John W. Flannagan, who directed affairs so successfully last season. The confidence in this young man on the part of the management is well placed. William Freeman, who, by the way, is a rising young amateur, will be on the door, and Walter Alley will act as head usher. The season opened with The Dazzler 15 to good business. Tony Pastor 17 to a well-pleased audience. The entertainment proved that Tony has lost none of his old-time ability as an amusement purveyor. Joe Ott in The Star Gazer 20; good business. The piece has been somewhat strengthened since last season, and a short burlesque called Thrilby proved a taking feature. May Irwin in J. J. McNally's new farce comedy, Widow Jones, 23. The White Squadron 24; 8 Bells 26.

SALEM.—MECHANICS' HALL (Andrews, Moulton and Johnson, managers): The regular season will be opened by The White Squadron co. 26. The prospects look very encouraging for this season.

HOLYOKE.—THE EMPIRE (W. H. Bristol, manager): The Dazzler pleased a large audience 20. The Gorton stock co. 21-24; fair business.

MISSOURI.

ST. JOSEPH.—The past sixty days have been absolutely barren of news or doings in local theatrical circles. Signs of the approaching season are now seen, and the usual promises of unusually good attractions are given. The Tootle Theatre will open 22 with A Bowery Girl. The regular season will open Sept. 9, 10, 11, with Katie Putnam, followed by Roland Reed 12-14, after which Della Fox, Sol Smith Russell, William H. Crane, Stuart Robson, Pauline Hall, James O'Neill, Thomas Keene, The War of Wealth, Eddie Foy, Robert Mantell, Edwin Milton Royle, Charles Dickson, Robert Downing, Darkest Russia, Charley's Aunt, E. H. Sothern, Louis James, Sousa's Band, In Old Kentucky, The Fatal Card, Frank Mayo, Gladys Wallis, Minnie Maddern Fiske, Billy Van's Minstrels, Clay Clement, Walker Whiteside, Charles A. Gardner, Rush City, Derby Winner, and others. No changes are announced, and the staff of Tootle's will be about the same as last year.—At the Crawford Theatre no bookings are announced, and the future conduct and control of this house as yet is uncertain. Mr. Crawford of Topeka is figuring on a continuous performance circuit in his houses, and perhaps the Crawford will be included. Negotiations have been made for Brown Wallace to take local charge, but nothing is determined on. The property is heavily charged with mortgages, interest and mechanics' liens, and where the ownership will land no one can tell.—Pain's Fireworks Exhibit co. will build an amphitheatre and lake and give their attractive spectacle week of Sept. 9-10.—The Tootle Theatre starts this season with a fuller list of bookings than ever before under the present management.

BUTLER.—OPERA HOUSE (J. W. Taylor, manager): The Boston Madrigal Club, Professor Williams, manager, 15; good performance; light house.

CLINTON.—OPERA HOUSE (W. Branum, manager): House dark 19-24.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The season opened 17 with Richards and Pringle's Colored Minstrels to good business. The Three Rubes 29.

MONTANA.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark week of 19-24.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Old Homestead will open the season 22-25.

GREAT FALLS.—OPERA HOUSE (G. N. Hartley, manager): House dark 19-24.

MINNESOTA.

LITTLE FALLS.—GROSS OPERA HOUSE (Phil. J. Gross, manager): Buchanan Comedy co. 10; packed house. Moore and Belden (Burglar co.) 13; fair business; good co., and would have had a jammed house except for bad weather. Marie Wellesley's Players, strengthened by the addition of the Buchanan Comedy co., who are summering here on their car, played to crowded houses nightly 12-18. Business is so encouraging that both cos. will remain till 24. Marie Wellesley's play, On the Suwanee River, is the best production ever given here at popular prices, and was reproduced to S. R. O. on the 20. The Pay Train 30.——ITEMS: Richard Obee and B. W. Wilson, managers of the Marie Wellesley co., became involved in a lawsuit with Alex. Van Praag, who they say misrepresented the size and capacity of Germania Opera House or hall, which they refused to play on their arrival here. The suit is now pending.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Al. G. Field's Darkest America 16; good house. Punch Robertson 26-31; The Old Homestead Sept. 4; Fast Mail 7.

CROOKSTON.—GRAND OPERA HOUSE (T. H. Bjoin, manager): J. K. Emmet in Fritz in a Madhouse 13; small house, owing to a storm; excellent performance.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Al. G. Field's Darkest America 19; good business.

MANKATO.—THEATRE (C. H. Saulpaugh, manager): Al. G. Field's Black America opens season 20. The Flints week of 25-31. Wilson Theatre co. underlined. ——ITEMS: Manager Saulpaugh has succeeded in booking his season almost solid with high-class and standard attractions, and from both an artistic and pecuniary point of view this promises to be the best theatrical season in our history. The census just completed by the State shows our city to have 10,173 inhabitants, and with suburbs and places we have 5,000 additional. Our section of the State has harvested the largest crop in its history, and all indications point to prosperity on every hand.

MISSISSIPPI.

COLUMBUS.—OPERA HOUSE: Dark 19-24.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager): The season opened 22 with Jack Harkaway. The Theatre has on its list of bookings some of the best attractions on the road.

PORTSMOUTH.—MUSIC HALL (J. O. Ayers, manager): Bunth and Rudd's Old World Specialty co. closed a week of rather light business 17. Harry Rudd was ill and confined to his room during the entire engagement, but recovered sufficiently to leave town with the co. James B. Mackie in Grimes' Cellar Door 23. ——ITEM: The engagement is announced of W. Barnette Smith and Cora W. Barnabee, both members of The Bostonians. Mr. Smith and Miss Barnabee are at present at the latter's home in this city, but leave in a few days for New York to join their co.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The season of 1895-96 was opened 15 when Lost in New York was presented to a large and well-pleased audience.——ITEMS: The coming season promises to be the best that this city has had for some time past. The mills and print works are rushed with orders. A new shoe company has opened here which employs 600 hands. The other shoe factories are also increasing their business. The large plant of the Somersworth Machine Company has orders ahead to last six months.—Special trains are run each night of a first-class attraction from Rochester, Salmon Falls, and New Market, which has a combined population of over 16,000, and our electric car connection with Somersworth, which has a population of 6,000, makes Dover one of the best and most profitable 'show towns" in the State.—The Elks have secured Edward Harrigan in Old Lavender for their annual benefit, which will occur Nov. 8.—Thurston King has secured the programme privilege of the Opera House for the season.

MANCHESTER.—GORMAN'S THEATRE (Charles J. Gorman, manager): This house has undergone a complete change. Mr. Gorman, under whose critical supervision the changes have taken place, has made good his promise of last season, to furnish to his patrons a popular-priced playhouse that they would be proud of, and many of the habitues will fail to recognize in the new house the Gorman's Theatre of last season. The stage has been torn out and a more commodious one erected, new scenery added, the floor newly carpeted, and all the seats elevated. The first few rows have been upholstered, a new steam plant has been put in, and to complete the change the walls have been frescoed in gold and white, and incandescent light substituted for gas. Mr. Gorman informed your representative that with his increased stage facilities he could put on any play in a creditable manner. This house will open 24-28 with James B. Mackie in Grimes' Cellar Door.

NEW JERSEY.

NEWARK.—GOSSIP: H. R. Jacobs' Theatre opens 22. Delmonico's at Six will be the opening attraction. Marcus Jacobs, son of H. R. Jacobs, will be the manager for the coming season while George W. Jacobs will be treasurer. A strong list of attractions will be played at the usual popular prices. The house has been thoroughly overhauled and everything is in readiness for the opening night.—Miner's Theatre will usher in the season with Charley's Aunt Sept. 2. Among the early bookings of this house may be mentioned Louis James and co. in repertoire.—Manager Harry C. Dennis, of Asbury Park Opera House, is meeting with great success. Last week large audience witnessed Trilby by the Palmer co.—Robert Neil, of this city, has rejoined The White Squadron in which he plays the leading role. —Pain's fireworks were given to good business on 12-19 in Shooting Park, under the management of Leonard Gray. The display was very fine.

ELIZABETH.—LYCEUM THEATRE (A. H. Simonds, manager): Hi Henry's Minstrels drew a fair-sized house 19. New Boy 26; Fatal Card 29; U. T. C. 31.—— DRAKE OPERA HOUSE (Rich and Maeder, managers): A Baggage Check opened the season at this house on 15 to a fair-sized audience. Fitz and Webster in A Breezy Time to a fair house 19. Delmonico's at Six opened their season at this house 21 to a fairly good-sized audience. Ollie Evans as Trixie Hazelmere and Nellie Dunoar as Mrs. Hamilton Clark were very pleasing and were the recipients of much applause during the evening. The dancing of the Hart Sisters was also much enjoyed. Flynn and Sheridan 29; Cleopatra 31; All the Comforts of Home Sept. 2 ——ITEMS: By an error of your correspondent it was stated in a previous issue that the season at Drake Opera House was opened 7 with The Scout. Such is not the fact, however. The preliminary season opened 15 and the regular Fall and Winter season will open 31.—The concert given by the Drake Military Band 16 was as usual attended by a large and fashionable audience. The soloist for the evening was Pauline Ingre Johnson, who is gifted with one of the sweetest soprano voices ever heard in this city.—Charles F Blaney, manager of A Baggage Check, will later in the season present his new comedy-drama, The Electrician, with thrilling electrical effects.

CAMDEN.—GOSSIP: The Temple Theatre this season will be conducted by the Masonic Temple Association, the owners of the building, and will be managed by Richard C. Markley and D. M. Hassett. The season will open the middle of September and none but first-class attractions will be played. Among the bookings at this house are: Wang, Trip to Chinatown, A Milk White Flag, Stuart Robson, Robert Halliard, Nellie McHenry, Fanny Rice, Courtenay Thorpe, Robert Mantell, American Extravaganza Co., Primrose and West's Minstrels, Minnie Maddern Fiske, Mr. and Mrs. Robert Taber, Shore Acres, Taylor Brothers, Royal Welsh Choir, and many others.—The Lillian Kennedy co. are rehearsing in the city and Manager Hassenforder says he is booked clean up to April 30.—The Camden Lodge of Elks held a social session on the pier at Washington Park on Wednesday night at which Frank Dumont and a large number of professional people from the Philadelphia theatres participated.—W. J. Thompson, the proprietor of the Park, who is a member of the lodge, furnished the boat and two orchestras and the good things of life.—All members of the profession when in this city are invited to make themselves at home at the headquarters of Camden Lodge of Elks.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): A. M. Palmer's Trilby, under the management of W. A. Brady, opened the season here 12 and pleased a large audience. A Baggage Check gave a fine performance 14 to a fair-sized house. Nellie McHenry in The Bicycle Girl to a big house 21. Hi Henry's Minstrels 22; O'Hooligan' Masquerade 26.

NEW BRUNSWICK.—ALLEN'S THEATRE (J. E. Starkes, manager): Will open for the coming season on Friday evening 23 when Hi Henry's Minstrels will be the attraction, instead of The Black Crook cancelled. Following them will be Nellie McHenry in a new piece entitled A Bicycle Girl 24; Lillian Kennedy 30, 31. James B. Mackie Sept. 3; Peter F. Dailey 6 in his new play The Night Clerk. Manager Starkes writes me: "I intend to put on two attractions each week. During the Summer I have had an entire set of new scenery painted, and am now making several improvements in the theatre. I have nearly all the coming season booked with the best attractions on the road." A trolley line is being rapidly pushed through connecting with all the neighboring towns. This will eliminate a difficulty heretofore experienced by those living at a distance who would have attended the different plays had it not been for the inconvenience attached to it.

BELVIDERE.—NEW OPERA HOUSE (Widener Brothers, managers): Bertram and Williams in The Engineer will open the house Sept. 4 followed by May Smith Robbins in Little Trixie 10.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Charles Franklyn's White Crook and Big Spectacular Extravaganza co. gave a fine performance 21; big business. The Westerner, with C. W. Goodrich as star, 28.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Franinger, manager): Milton Aborn Opera co. week of Aug. 19 in Mascotte to very good business. Milton Aborn as Lorenzo XVII. and Frank Wooley as Rocco took the house by storm.——ITEM: A feature of Monday night at the Academy was the presentation of a silver cup and saucer by Mr. Edward Drouin to Comedian Aborn's week-old heiress.

PATERSON.—The Opera House opens 23 with Cleveland's Minstrels. Frohman's Fatal Card 26-28; Limited Mail 29-31.

HOBOKEN.—LYRIC THEATRE (George Hartz, manager): This house will, when thoroughly renovated, be opened on Sept. 12 with The Bostonians in Robin Hood. ——STAR THEATRE (Sol Weinthal, manager): Sheridan and Flynn's double co. will open the house 24.

PLAINFIELD.—GOSSIP: The newly-fitted up Music Hall will hereafter be known as the Stillman Theatre. The house will be managed by Rich and Maeder. The season will open about 29.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL: The preliminary season opens 21 with Primrose and West's Minstrels under C. H. Smith's management. Mr. Smith has declined to pay as large a rental as he did last season, and he has booked several of the largest cos. for single night stands. During the last sixteen months that he had the hall he paid the association over $15,000.——LELAND OPERA HOUSE (Fred. F. Proctor, manager): Donnelly and Girard in their new Rainmakers will be the attraction 26. Robert Hilliard in Lost—24 Hours 27, 28; Magician Powell 29; Resident Manager Gerber has appointed the following: Treasurer, Daniel McCann; Doortender, Joseph Goetz; Chief Usher, John Hickey; Stage-manager, William J. Carlin; Press Agent, Howard Graham.——GAIETY THEATRE (Agnes Darcy, manager): This house has been thoroughly overhauled and greatly improved. James G. Long, of this city, has papered the walls with embossed leather, and the boxes are painted white and gold and carpeted. The lobby is repainted and laid with rubber matting. Prof. Freeberthuysee will have an enlarged orchestra, and will be aided by a $500 piano. The regular season opens Sept. 2 (Labor Day) with Isham's Octoroons.

CORNING.—OPERA HOUSE (A. C. Arthur, manager) Middaugh's Musical Comedy co. closed a successful week 24. They carry an unusually good band and orchestra. Helen Mora in A Modern Mephisto 4.—— ——ITEMS: The regular season of the Opera House will open 26 with A Baggage Check. The house has undergone a thorough cleaning and repainting, and is in good condition for the coming season. The best cos. on the road have been booked, and the Corning Opera House will still maintain its well-deserved popularity. Among the many excellent bookings are Gus Heege, Dan Sully, Shore Acres, Charles T. Ellis, Charley's Aunt, Charles B. Hanford, Chauncey Olcott, Mlle. Rhéa, Sowing the Wind, Lewis Morrison's Faust, Gladys Wallis, Old Homestead, In Old Kentucky, Andrew Mack in Myles Aroon, The Cotton King, Marie Tempest Opera co., The Fatal Card, The Girl I Left Behind Me, The Foundling, and many others. Everything points to a prosperous season.

ROCHESTER.—GOSSIP: The Empire Opera co. continues to attract good business at the Auditorium, Ontario Beach. They appeared in Billee Taylor 19-24, and gave general satisfaction. Pinafore 26-31.—The several places of amusement in this city will open the regular Fall and Winter season on 2. The Lyceum will present Shore Acres. At the Cook The Baggage Check; The Westerner at the Academy, and continuous vaudeville performance at the Musee.—Pain's Last Days of Pompeii proved a strong magnet at the Athletic grounds, Ontario Beach 19-24, and pleased large attendance. The various labor unions in this city have declared their intention of taking up the cudgels in behalf of the Theatrical Mechanics' Union No. 25, who some time ago presented their demands to our local managers, who up to date have not acceded to the Union's request, as they (the managers) consider the demand unreasonable. A general boycott is threatened. Tony Pastor, as usual, attracted a full house at the Cook 22.

YONKERS.—ITEMS: The Music Hall will open its eleventh season on 29 under the management of William J. Bright with the American military drama, The Girl I Left Behind Me. Mr. Bright is probably the youngest manager in the State, and is well-known in theatrical circles, having been connected with the house for the past twelve years. The house has been entirely overhauled and repainted inside and is now in first-class condition. Many improvements have been made that will be appreciated both before and behind the footlights. Mr. Frazier, the scenic artist of the hall, has painted two new curtains and some new scenery, besides repairing the large stock already on hand. Manager Bright has booked some of the best attractions for the season, and from the annual improvement in business circles in the city expects to have one of the most successful seasons on record. A new twelve-page programme for the season of '95-96, which will be a vast improvement over the one of last season, is now in the hands of the printer.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): Flora Staniford opened a week's engagement 19 to good business. The regular season opens 4 with Zozo. Malone's Mishaps will follow 7. Manager Covell has an excellent list of attractions booked for the season, among which are Kellar, Rhéa, Coon Hollow, Gillette Opera co., Oliver Byron, Morrison's Faust, Joseph Murphy, Reed and Robinson, Gilhooley's Abroad, Lost in New York, Powell, Magician: Eugene O'Rourke, Minnie Lester, Charles B. Hauford, Murray and Mack, O'Hooligan's Masquerade, and many others.——CIRCUS: Coles' Circus afternoon and evening of 20; good business.

NEWBURG.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): On 19 William Jerome in Town Topics opened the house for the season with a large audience in attendance. It was also the first time the piece was presented. Mr. Jerome has associated with him a co. of artists consisting of Wood and Shepard, the Irish comedians Conroy and McFarland, and Nellie Sennett, Maude Nugent, Mildred Connors, Effie Lorraine, Hattie Vera, Helen Jewell. The bloomer costume of the twentieth century girl and the nurse girls gave particular satisfaction. Also the singing of several of Jerome's songs by Master Thomas Mead, who has a fine second tenor voice. O'Hooligan's Masquerade 28; Darkest Russia (benefit for Washington Steamer Co. No. 4) 30; Frederic Bond Sept. 2.——ITEMS: Jacob Wettlaufer died here on 19. He was at one time proprietor and star of a 15-20-30 co. and one of the best known sporting men in the city. Bob Fitzsimmons was a particular friend of the deceased, and attended the funeral. —Frank Watson, of O'Hooligan Masquerade co., was in town 19.

SARATOGA SPRINGS.—TOWN HALL (J. M. Putnam and Co., managers): Gorton's Minstrels gave a very fine performance to a fair-sized house 17. The performers are all up-to-date, and are very clever. The dancing of the quartette, Welby, Keyes, Pearl, and Nellis was the best ever seen here.—Your correspondent was handsomely entertained at a 4 o'clock dinner 18 by Manager Charles H. Larkin in the private car used by Gorton's Minstrel co. This car originally cost $28,000, and since becoming the property of Mr Gorton $3,000 more has been expended on it, making it by far the finest in the business. William Jerome's Broadway Comedians in Town Topics gave a fine entertainment 22 to a large audience. The songs were all new, and the costumes were very fine.——SARATOGA OPERA HOUSE (A. L. Churchill, acting manager): Flora Staniford and co. closed a good week's business 17, giving general satisfaction. A fair-sized audience listened to Col. Robert J. Ingersoll 19 in his new lecture, "Myths and Miracles." The fourth lecturer in the Saratoga Free Summer Lecture Course is Prof. G. F. Wright, D. D., LL.D. Lectures every morning at 10 o'clock 19-22. ——CONVENTION HALL: Primrose and West's Minstrels drew an audience numbering 3,000 on 20. The performance was up to date in every way, and was completely satisfactory to the vast assemblage.——CONGRESS SPRING PARK: At the sacred concert given 18 there was the largest attendance of the season. Emma Heckel, soprano, sang very acceptably, and received numerous encores. On the evening of 22 Mrs. Walter S. Henry, soprano, highly delighted a large audience. ——PERSONAL: Mrs. A. T. Oakes is in town completing sketches for an illustration of Coleridge's poem, "The Last Man."—The Rutgers' College Club gave a concert of college songs in the Temple Grove parlors 16.—The Old Kentucky quartette gave a concert at the Heustis House 16 for the benefit of the Home for Aged Infirm Colored People in Washington, D. C.—A song recital was given by Frank Hunter Potter at "Vaddo," the country residence of Mr. Spencer Trask 15. Mrs. Trask is a gifted poetess, having published about three years ago "Under King Constantina." Mr Potter was assisted by Dr. Jeffrey, pianist and organist. The audience was a highly cultured one.—A complimentary concert was tendered John Lund, leader of the Grand Union Hotel orchestra 22. A specially prepared programme of classical music was presented by Mr. Lund's talented musicians. Charlotte Macouda, prima donna of New York, sang several solos. A large and fashionable audience was present.

TICONDEROGA.—IVES' OPERA HOUSE (Frederick Ives, manager): Carmelita Valdez Vaudeville co. 21, 22; good business.

ONEONTA.—METROPOLITAN THEATRE (W. D. Fitzgerald, manager): Ezra Kendall in A Pair of Kids has been secured for the Labor Day attraction Sept. 9. Morrisey's A Jay Circus 10; Ethel Tucker in repertoire week of 16, Fair week.

CORNING.—CITY THEATRE (Powers and Williams, managers): Gordon's Minstrels 23. Trilby will have its first presentation here 24.——ITEM: Bessie Overocker, a talented child dancer of this city, left 18 to join the De Wolf Hopper co.

HUDSON.—OPERA HOUSE: The season opens here 26 with A. M. Palmer's co. in Trilby.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, business manager): The regular season of this house will open with William Barry in The Rising Generation 30, followed by De Wolf Hopper Sept. 6, Shore Acres 9; Joe Ott 10.——ITEM: Manager Wallace has a line of bookings for '95-96 that should please every theatrical taste, including those that always grumble.

UTICA.—OPERA HOUSE (H. E. Day, manager): De Wolf Hopper Sept. 3; The Baggage Check 7.—— ITEM: Clara Arline Jewell, of this city, who signed with The Bostonians as understudy to Jessie Bartlett-Davis, has secured a release and accepted an offer from the Digby Bell Opera co. as prima donna contralto for the coming season.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Corse Payton Comedy co. will open the Opera House season week of Sept. 2. Manager Allen says everything here looks favorable for a good season.

PLATTSBURG.—THEATRE (A. A. Drowne, manager): Town Topics 23; Powell 2.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): House dark week of 18-24.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): House dark week of 14-17.

LITTLE FALLS.—SKINNER OPERA HOUSE (H. A. Skinner, manager): Flora Staniford and her co. open the season 26-31.

PEEKSKILL.—DEPEW OPERA HOUSE (F. S. Cunningham, manager): The opening of the Opera House occurred on 19, the attraction being Trilby. There was a large audience present. All the co. were excellent in their parts, and there were several curtain calls. The Girl I Left Behind Me 27; Gallagher, West, and Watson in O'Hooligan's Masquerade 29; The Engineer Sept. 2.——ITEMS: Steps are being taken to organize a lodge of Elks in this city.

GLENS FALLS.—OPERA HOUSE (F. F. Pruyn, manager): Tony Pastor 21 to S. R. O.; excellent performance. Joe Ott 24.—— ITEM: Manager Pruyn has booked many good attractions, and the outlook for the coming season is very bright.

AMSTERDAM.—OPERA HOUSE (A. E. Neff, manager): Town Topics pleased a crowded house 20. The co. is first-class in every respect. Trilby 23; large advance sale. Prof. Lee, mesmerist, 26, week.——ITEM: The season opens here to a good business, and the prospects for a thriving season are good as the thirty-five mills, employing 10,000 people, are all at work full time, and wages is being restored.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): A. M. Palmer's Trilby co. to a large and well-pleased audience 22. Daniel L. Sully in A Social Lion 30.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): Baggage Check 24; Pair of Kids 31.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): J. K. Emmett in Fritz in a Madhouse 12; good business. Receipts $325.75. Little Baby Sinnott's dancing, singing and acting won much praise. It is marvelous that a child of her age should play a part with such precision as she did. While here the company rehearsed their new play by W. H. Hall, which I am sure will prove a winner. Eugene Moore and Anna Boyle-Moore opened their season here 15 in an elaborate production of The Burglar to very poor business, but what was lacking in number was made up in enthusiasm. Little Gertie Carlisle, who makes a very sweet, winsome and withal a very clever Editha, deserves special mention. Hettie Bernard Chase, supported by the Charles W Chase Stock co. week of 19 in repertoire of standard plays, opening in Uncle's Darling. The Heywood celebrities 30, 31. The personnel of this organization includes Neal Litchfield, the man of many faces, who is said to be one of the best in his line; Cecile Iverness, Signor E. Visini, John T. Evans, Berenice Belknap, William Haywood; Mrs. William Haywood and C. O. Leopold. The Barnes and Marvin's players will appear in repertoire week of Sept. 2 at Summer prices. The regular season of the Fargo Opera House will open Sept. 20 with Lincoln J. Carter's The Fast Mail. M. Daniels, who left here four months ago as advance agent for Emson's Comedians, has left that co. and will go in advance for Rube Allyn.

OHIO.

KENT.—OPERA HOUSE (Mark Davis, manager) The De Haven Comedy co., supporting Minnie De Haven, opened season here 19, presenting Pavements of Paris to a large and well-pleased audience. Miss De Haven is supported by a competent co. and deserves success. The Thoroughbred 28; Barlow Brothers' Minstrels Sept. 3.——ITEMS: Sire and Siren, a melodrama by James R. and Will R. Wilson, will receive its initial production at Kent, O., on Aug. 20 by the De Haven Comedy co.—James R. McAleer will join the co. Oct. 10.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endley, manager): The season opens here 24 with Barlow Brothers' Minstrels. Howard Wall's Ideals week of 26. Billy Van's Minstrels Sept 2; Cora Van Tassell 4; Si Plunkard 6.——ITEM: John B. Knight, with the Temptation of Money co. last season, who has been spending the Summer here, returned to New York last week.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): The regular season opens 31 with the Barlow Brothers Minstrels.——ITEMS: The managers have just finished painting the house. The decoration is in old gold, white, salmon and blue, making it one of the neatest houses in the State.——The following are some of the bookings for the Big 4 in the early part of the season: Barlow Brothers' Minstrels, In Old Virginia, Dan Sully in A Social Lion, Al. G. Field's Minstrels, A Bunch of Keys, The Pay Train, Aunt Sally, The Dazzler, The Engineer and L. J. Carter's Tornado. —Our town is booming, and the outlook for a prosperous season is good.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Billy Van's Minstrels opened the Grand Opera House 14 with much éclat. The theatre was crowded to the doors. The receipts were the biggest on record for the opening night. Billy Van's Minstrels is the third troupe that has opened here. The others were Lew Dockstader and Primrose and West. The performance was well received. Master Webb, the boy singer from Trinity Church Choir, was warmly applauded. He has a peculiar voice, of much pathos. Rowe and Rentz are clever artists and made a decided hit. The co. starts out with flattering prospects. Manager Feicht announces, among other attractions, Sousa's Band, De Wolf Hopper Opera co., Julia Marlowe, Richard Mansfield, William H. Crane, Fanny Rice, Sol. Smith Russell, Stuart Robson, Trilby, and all the New York successes. The original Georgia Minstrels 24. ——PARK THEATRE (Harry E. Feicht, manager): Burton's Comedians in their new musical farce-comedy, Gilhooley's Troubles, opened this popular place of amusement 15. Business big; performance fair. Week of 19 Arnold Wolfard's co. of players in The Smuggler and Mystic Mountain.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): The season will open Sept 6 with Coleman and Higley's Minstrels. Corse Payton co. in repertoire week 14; Pearl Revere, of this city, is with this co.——ITEMS: Work on the New Grand goes bravely on and the house will be ready Nov. 1. Manager Grimes is now ready to book first-class attractions. —Local lodge Court Rusk Foresters provided entertainment at the Fair Grounds Siege of Moscow 22-24

More Than Success!
A Veritable Triumph!!

"There's nothing so good as money, and no money so good as other people's."

"He who has not wealth by patrimony should get it by matrimony."

"Here's a nickel."

THE MOST EMPHATIC COMEDY HIT IN YEARS

The Comedian,

MR. CHARLES DICKSON

WITH

OTHER PEOPLE'S MONEY

By EDWARD OWINGS TOWNE.

At Hoyt's Theatre

The unbounded enthusiasm of delighted audiences attests the victory of author and star.

Address all communications to JUNIUS HOWE, Room 315, Abbey's Theatre Building.

The performance was a great success, many people coming from adjoining cities.

LIMA.—Faurot Opera House (W. A. Livermore, manager): Billy Van's Minstrels delighted a large house 15. This was the opening event of the season. Birds of a Feather 27. Manager Livermore's bookings include the best the profession affords.

URBANA.—Market Square Theatre (H. H. Williams, manager): The season opened 19 with Henry Blackaller's Stock co. supporting Anna E. Davis. The opening bill, Daisies and Diamonds, drew a big house and business continued good.——Items: Manager Williams has put in large electric fans, which makes the house very pleasant this hot weather. William Canfield, heavies, and Comedian Arthur Blackaller have many personal friends in Urbana.

NEWARK.—Memorial Auditorium (Sowersby and Rosebrough, managers): Al. Field's Minstrels will benefit the Central Railroad Club 21; advance sale large.——Music Hall (J. H. Miller, manager): C. W. Warren's Comedy co. will open the house week of Sept. 2.

URBICHSVILLE.—City Opera House (Elvan and Vanestan, managers): Frank Jones in Country Cousin 24; Coleman and Haegler's Minstrels 28; Jule Walters in A Money Order, Sept. 4.

WILMINGTON.—Opera House (Frank Duane, manager): Billy Van's Minstrels to a fair-sized audience 19. The Stewart Sisters were quite a novelty and made a hit in A Cracker Jack 25.

MARIETTA.—Auditorium: A. Y. Pearson's White Squadron 22; Land of the Midnight Sun 29.——Items: Manager M. G. Seipel has added these attractions to his already large list: Stowaway, Trip to Chinatown, John Griffith in Shylock, Old Homestead, Limited Mail, Morrison's Faust.

SPRINGFIELD.—Grand Opera House (E. B. Foltz, manager): Opened the season with Billy Van's Minstrels 16 to good business, in spite of hot weather. The Dazzler 30; Al. Y. Pearson's Stock co. week of 2-6.

COLUMBUS.—Gossip.—The dress rehearsal of Al G. Field's Minstrels demonstrated the fact that he has a fine co, the specialties being exceptionally good. The complete co is as follows: Sole owner and proprietor, Al. G. Field; Joe. Hatfield, assistant manager; Joseph R. Reider, treasurer; John E Calvin, general press agent; George Irons, general agent; Harry Ridings, advertising agent; Eugene Melville, programmer; Ernest Magnani, musical director; Harry J Howard, vocal director; Chester Minis, hand master; Charles Dravo, electrician; Fred. Selfel, wardrobe; Claud Ashley, transportation; Alf. S. Gibson, stage manager; Ed. Cruse, stage machinist; Daniel Emmett, Tommy Donnelly, Bogert and O'Brien, Rench and Largo, Doc Quigley, David Andrada, Sidney Buford, Oscar Michaelis, Harry Lee, D. W. Perrine, J. A. Shadrick, Nat Wixon, Louis Dunne, Harold Blake, Claude Ashley, Percy Montague, William Rowe, James Devlin, Lew Dimond, Charles Byrne, Frank Todd, H. Comody, P. M. Thompson, Fred Daly, Milt Hall, D. A. McDonald, Thomas Symington, Aldo Magnani, L. C. Smith, Jack Bentham, Henry Bauman, Harry Bowers, Arthur Young, John Conrad, Will Junker, Doc Blair, Carl Becker, William Merritt, D. Dumont, Mohring Brothers, the three Kerrulos, Paterson Brothers, Brothers Leon and Charles Mennan. A big feature will be the parade, headed by the veteran, Dan Emmett, the author of "Dixie," in an open landau drawn by four white horses, followed by the entire co.

MARIETTA.—Auditorium (J. Schram, Jr., manager): Billy Van's Minstrels opened the season on 22 to a large audience; performance excellent.

SANDUSKY.—Cedar Point (Charles Baetz, manager): The following bill will be presented at this popular resort for week 19-24, two performances being given each day: The renowned Aucalletti Brothers, introducing their famous Flying Spanish Rings; the premier musical duo, William Holmes and Kittie Waldon; America's greatest acrobats, the three Waltons; William and Ida Morrellos, comic singers; the great "Bob," champion somersault dog of the world, and the Flying Meteors, Carr and Ingram, in their La Eschelle, or, The Ladder of Life, and other daring acts of skill. Business continues good and weather could not be better.

TOLEDO.—People's Theatre (S. W. Brady, manager): J. C. Lewis as Si Plunkard to slim houses week closing 24.

OREGON.

PORTLAND.—Corbray's New Theatre (John F. Cordray, manager): The Frank W. Bacon Stock co. in D. K. Higgins' melodramatic comedy, Kidnapped (the second week's production this season), drew large audiences. The play was appropriately and elaborately staged and given with the co.'s usual cleverness.——Items: Manager Cordray, accompanied by Mrs. Cordray, returned here 17 from a much-needed fortnight's outing in the Cordray Cottage at Tioga, Long Beach, Wash. Mrs. Cordray was greatly benefited by her brief vacation. En route home, Manager Cordray remained at Astoria, O., a few days. While there he closed negotiations covering a lease by him of the Fisher Opera House. The house will be controlled and managed by Manager Cordray on the same plan as his Portland house. Beginning Sept. 9 the Frank W. Bacon Stock co. will open the Fisher house with Kidnapped. The co. will run a season at Astoria. It will produce a repertoire of plays such as has made it popular here. While the Bacon co. is at Astoria Milton and Dollie Nobles will begin a season at Cordray's here. As the Nobles are prime favorites with Portlanders, they can be assured of a royally deserved reception at Cordray's. Manager Cordray purposes keeping his Portland house open from now on right along. The success with which he has met this season justifies this course. The Cordray circuit now comprises Portland, Seattle, Tacoma and Astoria. This circuit is personally handled by Manager Cordray, with headquarters here. From the manner in which Manager Cordray is branching out in his enterprises, and the goodly results obtained thereby, it would seem that the theatrical business in the Northwest isn't quite as bad as it is painted.—The Marquam will be dark 18-29. The Torbett Opera co., including Ollie Torbett and the Lutteman Sextette, will begin a two-nights engagement 30, 31. This will be followed by the New York Too Much Johnson co. Sept. 2.

PENNSYLVANIA.

HARRISBURG.—Grand Opera House (Markley and Co., managers): The Derby Mascot to poor business 15. A hot night, an unknown play and co., and a strong counter attraction at the Park were the causes for the light attendance. Katie Rooney, a bijou of an actress, was the feature of the co. Thatcher and Johnson's Minstrels 19 to fairly good business. The first part was a novelty, in introducing ladies on the stage and in the audience, as the "business" required it. The second part was of the vaudeville character, and was very attractive. The whole performance was a good entertainment. The Bubb Comedy co. week of 26.——Paxtang Park (Lew Simmons, manager): Simmons and Slocum's Minstrels week of 19 to fair business. These old favorites were warmly welcomed.

NORRISTOWN.—Grand Opera House (John E. Murphy, manager): The season will open Sept. 2 with the Bubb Comedy co. in repertoire for a week.——Norris' Theatre (Eddie O'Brien, manager): Workmen at hard at work putting on the finishing touches to the New Norris, preparatory to the opening 9, when Henderson's Ideals will be seen in repertoire for a week. This is one of the best equipped theatres in Eastern Pennsylvania, and nothing has been left undone that will add to to the comfort of its patrons. The house is heated by steam and lighted by electricity. The parquet is furnished with 600 Abbey opera chairs, upholstered in plush of the latest improved pattern, and the gallery will seat 500, making the seating capacity, 1 000. The stage, which is 40x40 feet, is equipped with twenty complete sets of scenery, and the drop-curtain, whose subject is Washington's Headquarters at Valley Forge is indeed a work of art. Immediately in the rear of the stage are situated six cosy dressing-rooms, each supplied with a stationary washstand, and heated by steam. The scenery is by Charles Fletcher, of New York, a scenic artist of no mean ability. Harry Drake, formerly of the Grand Opera House, will manage the stage. Manager O'Brien has already booked a number of first-class attractions, among them Al Reeves' Vandeville co., Daniel A. Kelly in The Shadow Detective, Midnight Special, Jule Walters in A Money Order, In the Foot Hills, The Kodak, Watson Sisters, Walter Sanford's Stock co., Tony Farrell in Garryowen, Little Trixie, Welsh Brothers' Twentieth Century Vaudevilles, Derby Mascot, Smugglers, Plays and Players, J. E. Brennan in Tim the Tinker, Bankson-Carroll Repertoire co., An American Hero, and The Span of Life. Manager O'Brien announces that no co. will be booked for less than three nights a week stands.

READING.—Academy of Music (John D. Mishler, manager): Cleveland's Minstrels 20; receipts, $624. Great performance in every particular, and the large audience highly delighted. Jolly Old Chums 31; Katie Emmett 2; Andrew Mack 6; George Thatcher 10. The regular season opens 19 with Charles Dickson in his new play. The Academy has been put in first-class condition, particularly the dressing-rooms and stage, for which Mr. Mishler has an enviable reputation. The Mishler circuit now comprises Reading, Wilmington, Lancaster, Altoona, Johnstown, Allentown, Wilkesbarre, and Scranton. Mr. Mishler says the business the coming season will be much better than it has been for two years, as the iron industries of Eastern Pennsylvania are all in operation, and many manufactories are working to their fullest capacity on orders that will require a year or more to fill. The bookings at the Academy exceed those of any previous year from Sept. 9 to Jan. 1 next.

ALTOONA.—Eleventh Avenue Opera House (Myres and Mishler, managers): Thatcher and Johnson's Minstrels opened the house for the season to S. R. O. 19. The co. was unusually strong. Shenandoah 21; large audience; everybody pleased. The Dazzler 28; New Boy 29; Gilhooley's Troubles 31.——Item: Myers and Mishler have remodeled the entire house, which adds to the appearance considerably.

LANCASTER.—Fulton Opera House (B. and C. A. Yecker, managers): The Derby Mascot opened the season to a light house, hot weather, 16. The Bubb Comedy co. are doing fair business in repertoire of popular plays at cheap prices 19-24.——Conestoga Park Pavilion: The Robinson Opera co. are drawing large audiences in The Mikado 19-24. They finish the season with The Pirates of Penzance 26-31.——Item: Charles Myers, the popular comedian of the Robinson Opera co., will leave that co. and join Pauline Hall in Dorcas after finishing The Mikado.

SCRANTON.—The Frothingham (Wagner and Reis, managers): Cleveland's Minstrels opened the season 16, matinee and evening, to fair business.—— Academy of Music (M. H. Burgunder, manager): House dark 19-24.——Davis' Theatre (George E. Davis, manager): House dark 19-24

WILLIAMSPORT.—Lycoming Opera House (Messrs. Wagner and Reis, managers): W. S. Cleveland's Minstrels opened the house 17 to a small but very appreciative audience. The performance was the best and most complete ever presented here, and the specialties were excellent. The warm weather kept many people away. The fans recently placed in the house make it quite comfortable.——Item: M. Reis was here on the opening night to witness the minstrels. He promised good attractions this season.

TITUSVILLE.—Opera House (John Gahan, manager): Billy Van's Minstrels will open the house on Sept. 10.

PHILIPSBURG.—Pierce's Opera House (Thomas Byron, manager): The house will open the regular season on Sept. 2 with Gilhooley's Troubles. Mr. Byron informs me that he has the following list of attractions booked up to Jan. 15: Barlow Brothers' Minstrels, A Pair of Kids, The Stowaway, The Burglar, Malone's Mishaps, A Money Order, Lillian Walrath and Frederic De Bellville, Wolford and Nomes co., Midnight Flood, A Baggage Check, Fast Mail, Bunch of Keys, Rube Tanner, Bells of Conscience, Madge Tucker, W. Frank Armstrong, Carrie Lewis, and The Tornado.

SHENANDOAH.—Theatre (P. J. Ferguson, manager): Charles E. Blaney's farce-comedy, A Baggage Check, opened the season here 19 to a pleased audience and big business.

EAST STROUDSBURG.—Academy of Music (J. H. Shotwell, manager): The house opens Sept. 2 with The Midnight Flood.——Item: Manager Shotwell has added a new front to the theatre, and new scenery painted, and new steam heating apparatus put in, making the house very complete in its appointments.

NANTICOKE.—Broadway Opera House (James Kleckner, manager): The house opens 30 with A Jay Circus. Manager Kleckner has booked a number of first-rate attractions, and the prospects are for a good season. The new electric railroad connecting Nanticoke, Glen Lyon, Aldere, Wanamie, etc., gives a population of 30,000.

JOHNSTOWN.—Opera House (James G. Ellis, manager): The regular theatrical season opened in a blaze of glory 21 with Thatcher and Johnson's Twentieth Century Minstrels as the attraction. There was not a feature of the performance that was not creditable as well as new and witty. The house was well filled by a very enthusiastic audience.——Item: The Adair Opera House will open 30, and Harry Davis' Family Theatre will open again in the near future.

MAUCH CHUNK.—Opera House (John H. Faga, manager): The season opened here 16 with Charles E. Blaney's farce-comedy, A Baggage Check, to large business. Co. excellent.——Arena: Leon Washburn's Circus 20; good business, both afternoon and evening.

ERIE.—Park Opera House (Wagner and Reis, lessees): The opening attraction of the Park Opera House 20 was Roland Reed and his co. in his new comedy, The Politician, to a large and well-pleased audience. Mr. Reed sustained in every sense the reputation he has earned in the past.

COLUMBIA.—Opera House (James A. Allison, manager): The Tomlson's Repertoire co. opened their season here 19, closing a very successful week's engagement 24, at popular prices. The co. has clean, enjoyable plays, pretty costumes, and some people who read their lines well. They carry a good band and orchestra.

SOUTH DAKOTA.

SIOUX FALLS.—Grand Opera House (S. M. Bear, manager): Al. G. Field's Darkest America 21.

TENNESSEE.

COLUMBIA.—Grand Opera House (Helm Brothers and Barker, managers): Emma Warren did a very good business week of 12-17.

TEXAS.

WACO.—Auditorium (Jacob Schwarz, manager): Alcazar Comic Opera co. 12-17, presenting Olivette, Giroflé-Girofla, Mikado, and Mascot to good houses nightly; excellent performances. Tom Lawden and Dan Brasil as comedians deserve special mention. Louise Hermaize and Bessie Louise King, prima donas, were repeatedly encored nightly. "The Creole Love Song," as rendered by Miss Hermaize, made a popular hit. The entire co. throughout gave satisfaction, and should they return a hearty welcome is assured them. The co. left 19 for Dallas, where they play two weeks at Oak Cliff Pavilion.——Items: Antonio Arcaro, Italian violinist, and his wife, Flevia Arcaro, have been giving nightly concerts at the Roofgarden the past month to packed houses. Professor Arcaro performed quite difficult selections on the violin, while his wife is quite an elocutionist, rendering selections from Shakespeare. The audience was highly pleased.—Clarkson Dye, of San Francisco, engaged by Messrs. Cox Brothers, of New Orleans, has commenced work in the Grand, furnishing new scenery. He will also supervise the extensive interior decorations contemplated. The best attractions have been booked, and the regular season opens here about Sept. 25.

PARIS.—Peterson Theatre (R. Peterson, manager): House dark week ending 17.

AUSTIN.—Millett's Opera House (Rigsby and Walker, managers): The season opens Sept. 26 with J. K. Emmet. Charles McCarthy retains his old position as treasurer.

HUNTSVILLE.—Henry Opera House (John Henry, manager): House dark week ending 17.

HOUSTON.—Auditorium (L. T. Noyes, manager): New York Opera co. 12-17; fair business. This practically concludes the tour of this co., as they return to New York, the stars joining other cos. for the Fall season.

UTAH.

SALT LAKE CITY.—Wonderland Theatre (Charles Gates, manager): Stanley Opera co. 12-14 presented a variety bill to fair business. Dan Kelly, Rose Southern, Arthur Boyce, and the Juggler Kings 15-17 to good business.

VERMONT.

BENNINGTON.—Opera House (Opera House Co. managers; F. M. Tiffany, lessee): The bookings for this house this season show a fine line of attractions. The season opens with Joe Ott in The Star Gazer 30. The following is a partial list of attractions to follow: Charles Dickson, Lewis Morrison's Faust, Helen Blythe, Lost in New York, Baggage Check, Black Crook, Alexander Salvini, Thoroughbred, Rhéa, Silver King, Noss Jollities, U. T. C., C. T. Ellis, Edward Har-

CASTLE SQUARE THEATRE

Absolutely the only Fire-Proof Theatre in Boston.

421 Tremont Street, Boston.

The Most Magnificent Theatre in America.

2D REGULAR SEASON

Opened Monday, Aug. 26, 1895, with its own Original Policy.

$ $ Endorsed by the Critical Boston Public during the Preliminary Season of Sixteen Weeks. Phenomenal Business $ $

A LYRIC STOCK COMPANY

—AND—

Presenting Standard and Comic Operas the Year Round

$ $ All Previous Boston Records Broken. $ $

Always Room for Artists of Tried Ability.

An Ideal House for Opera.--Unanimous Verdict of the Boston Press.

Address all applications either for Principals or Chorus to EDWARD E. ROSE, Manager.

WILLIAM WOLFF, Director. MAX HIRSCHFELDT, Musical Director. J. J. JAXON, Stage Manager.

rigan, Old Tennessee, Carter's Tornado, Fast Mail, Gurville-Tempest Opera co.

MONTPELIER.—Blanchard Opera House (G. L. Blanchard, manager): Jack Harkaway to a small but very enthusiastic audience 21. This was the second performance of the co., which on the whole gave a strong representation of the melodrama.

BURLINGTON.—Howard Opera House (W. K. Walker, manager): Town Topics 24; William Bang 26.

VIRGINIA.

RICHMOND.—Academy of Music (Thomas G. Leath, manager): The season opened 16 with McFadden's Elopement. There was a large audience, and the piece went with a roar from start to finish. Charles H. Yale's Newest Devil's Auction will be here 30, 31, and the season will settle down to regular popular business after the first week in September. There are more attractions booked to appear here than in any former season, and the standard is unusually bright. The Richmond Theatre, about which so much has been written, and which has at different times recently attracted the attention of the cloth ng man, the hotel man, and the skating rink projector, will be played this year by a number of popular attractions. Thomas G. Leath is manager of both houses, and the same staff of assistants continues.

LYNCHBURG.—Opera House (F. M. Davidson, manager): The season opened 17 with McFadden's Elopement to a light house.

ROANOKE.—Academy of Music (J. L. Hooper, manager): The house will be opened with Lillian Lewis in Cleopatra Sept. 2, to be followed by W. A. Brady's Trilby.

WASHINGTON.

SEATTLE.— Theatre (J. W. Hanna, manager): Mark Twain lecture 13; S. R. O. Ollie Torbett Concert co. 17.—Items: Pinafore continues to draw large audiences at Madison Park.—The city council recently passed an ordinance prohibiting vaudeville performances and bar in connection.

TACOMA.—Theatre (S. C. Heilig, manager): Mark Twain 12; large and amused audience. The Tacoma Press Club entertained him after his lecture. At the entertainment he gave away chunks of humor not down on the programme.—Ninth Street Theatre (J. C. McCormick, manager): House dark 12-17.

NEW WHATCOM.—Lighthouse Theatre (John Melson, manager): Midsummer Excursion Concert, Prof. O'af Buil, of Tacoma, assisted by a Tacoma chorus and local talent, 12; S. R. O. Mark Twain 14; good business.

SPOKANE.—Auditorium (Harry C. Hayward, manager): The Old Homestead 16, 17; large and appreciative audiences.

WEST VIRGINIA.

CHARLESTON.—Burlew Opera House (N. S. Burlew, manager): Dark 14-21. Lillian Lewis Sept. 4; In a Big City 6.

PARKERSBURG.—Academy of Music (H. N. Roby, manager): Dark week ending 31.

SISTERSVILLE. — Bijou Opera House (G. B. Thompson, manager): Frank Jones in Country Cousin opened the house 17 to S. R. O.; excellent performance. Pearson's White Squadron 26; The Land of the Midnight Sun 27.

WISCONSIN.

RACINE.—Belle City Opera House (J. Johnson, acting manager): Prof. Flint and daughter, hypnotists, occupied the house week of 12-17, drawing and pleasing large audiences at each performance. House dark week of 19-24.—Item: At the City Council meeting night of 12, one of the aldermen introduced a resolution to prohibit the Flints from giving their performance on the ground that it was injurious to the people placed under the influence of hypnotism. The resolution was simply referred to the Council Committee, with power to act as they saw fit. The Council not meeting again till a week later, the Flints finished their engagement unmolested.

PORTAGE.—Opera House (A. H. Carnegie, manager): Jule Walters' Side-Tracked 17; fair-sized audience. Glazier Carolinians 26.

LA CROSSE.—Theatre (J. Strasilipka, manager): Parks and Graves' Orioles closed a week's engagement 17; crowded houses; pleased audiences. Louise Hamilton co. presented The Arabian Nights to the capacity of the house 19. Derby Winner 31; Punch Robertson Sept. 2-7.

WEST SUPERIOR.—Grand Opera House (R. J. Wemyss, manager): The Wilbur Opera co. closed a very successful week 17, rendering their usual repertoire of popular light operas.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Al. G. Field's Minstrels 15; good house. Punch Robertson opened an engagement at the Grand 19 to a good house.—Item: Miss French, an Eau Claire girl, appeared at the Grand in concert 14 to a fair house. Miss French has just returned from Paris and the East.

SHEBOYGAN.—Opera House (J. M. Kohler, manager): House dark week of 11-16. Gustav Frohman's Metropolitan co. will play a special engagement here 22, producing The Wife.—Item: Treasurer Bachmann, of the Opera House, has secured a number of fine attractions, and our theatregoers have a great treat in store for them during the season of '95-96. Great credit is due Mr. Bachmann for the pluck, enterprise, and good judgment he displays in the way of booking first-class attractions and in the general management of the house. It certainly won't be his fault if the season does not turn out profitably.

MENOMONIE.—The Memorial (E. J. Newsom, manager): Dark 19-24.—Grand Opera House (Fred. Schmidt, manager), Hettie Bernard Chase co. 12-17; fair business.—New Opera House (David Stott, manager): Hans O. Fahkrud, Norwegian violinist, 19 small house.

FOND DU LAC.—Crescent Opera House (P. B. Haber, manager): House dark 12-17.

MERRILL.—Berard's Opera House (William Conners, manager): Phonographic Concert 15; large attendance; general satisfaction. Roberts-Martin co. in Faust Sept. 7.

PRAIRIE DU CHIEN.—Grand Opera House (O. W. Keiser, manager): House opens 27 with Morrison's No. 3 Faust co.; good advance sale. Lillian Durham co. Sept. 5-7; Forrester and Rice 23; Denman Thompson in The Old Homestead and The Midnight Watch underlined.

STEVENS POINT.—Grand Opera House (Bosworth and Stumpf, managers): House dark 19-24.

GREEN BAY.—Opera House (S. Bender, manager): Week of 14-19 dark. C. A. Gardner in The Prize Winner Sept. 5.—Turner Hall: The Little Tycoon, by local talent, gave a very good performance to large houses 12-14.—Presbyterian Church: Organ recital 16 by William E. Mulligan, organist of old St. Mark's Church, New York, assisted by Madame Le Clair Mulligan, contralto of Madison Avenue Baptist Church, New York, to a very large audience. This was a musical treat, being one of the finest and most artistic concerts ever given here.

CANADA.

MONTREAL.—Theatre Royal (Sparrow and Jacobs, managers): Bright and fresh after the Summer vacation the Royal was opened 20, and the patrons responded to the invitation by crowding it from pit to gallery. Lew Rohdt looks like a man who enjoyed his holiday, and is fit for the labors of the season. Harry Le Clair still does duty as doorkeeper and a number of familiar faces are to be seen amongst the ushers and attaches. Town Topics 26-3.—Gossip: The Jack Harkaway co. left morning of 20 by the Central Vermont for Barre Vt., where they open after a week of one-night stands through Vermont and Massachusetts. They open at the Bowdoin Theatre, and will return here 16.

WINNIPEG.—Bijou Theatre (W. H. Seach, manager): J. K. Emmet 16, 17; excellent business. Hettie Bernard Chase 26-31.

CHATHAM.—Grand Opera House (Henry A. Rispin, manager): House dark week of 12.

OTTAWA.—Grand Opera House (John Ferguson, manager): Dark week of 19-24.—Grant Hall Grant Brothers, proprietors): Harry Lindley and his co. presented Hoop of Gold, Sunshine and Shadows and other small plays at 10-15-25 cents to good-sized audiences 19-21.

QUEBEC.—Item: Julia Arthur arrived here on 10 on the *Sardinia* and proceeded at once to her home at Hamilton, Ont.—Arena: Sells Brothers' Circus afternoon and evening 20; big business.

ST. CATHARINES.—Grand Opera House (T. and F. D. Lalor, managers): The season opened 19 in A Run on the Bank to a packed house. Ezra Kendall in A Pair of Kids Sept. 3.—Items: Mr. Lalor, manager of the Grand, wishes to contradict the statement made by your St. Thomas correspondent to the effect that H. G. Hunt of that town was still manager of the Grand Opera House, St. Catharines. Mr. Hunt has nothing to do with this house this season, the house being leased and entirely controlled by Messrs. F. and T. D. Lalor.

VANCOUVER.—Opera House (O. G. Evan-Thomas, manager): The Old Homestead co. to good business 11. Mark Twain lectured to a crowded house 14.

MONCTON.—Opera House (C. W. Edgett, manager): House dark week ending 21.

HAMILTON.—Grand Opera House (E. D. Stair, manager): The season of '95-96 opened at the Grand with Ward and Vokes' farce-musical-comedy. A Run on the Bank 19. The co. is a good one and drew a large house. Ward and Vokes themselves are very clever comedians. Sol Smith Russell 31.

TORONTO.—The Toronto Opera House was reopened for the season on afternoon 19 (civic holiday) and the patrons of the house were no doubt glad to learn that Ambrose J. Small has been retained in his position as local manager. The house looks very attractive, the front having been repainted and the interior thoroughly cleaned. Mr. Obernier and his musicians will contribute expensive and varied selections throughout the season. The attraction was Ward and Vokes' farce A Run on the Bank and in their usual roles of Lord Percy and Baron Harold made a big hit. The support was excellent, including Lottie Moore and John Page, Al. Bellman and T. W. Eckert and Miss Ermine Berg. The house was packed at both performances afternoon and evening. Delmonico's at Six 26-31.—Item: Eugene Presbury, the stage manager of Palmer's Theatre, New York, has been engaged by Sol Smith Russell to superintend the production of his new comedy, An Every Day Man. Mr. Presbury arrived in the city yesterday, and will begin rehearsals at once.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): Frederic Bond in Fresh the American Sept. 11. This will likely be the opening attraction.

LONDON.—Grand Opera House (A. E. Roote, manager): The season was opened 15 by the Ward and Vokes co. in A Run on the Bank to a good house considering the warm weather. It was also the opening of the season for the co., the members of which arrived 13 and after two day's rehearsal gave a smooth performance. The piece is full of comedy and specialties and is well costumed.

ST. THOMAS.—Correction: In my last letter for St. Thomas 3d inst., the item reading "H. G. Hunt, proprietor of Grand Opera House, St. Catharines, etc.," should read "H. G. Hunt, formerly proprietor, etc." In justice to the present manager of the St. Catharines house, Mr. T. D. Lalor, I make this correction.

Berkeley Lyceum

19, 21 and 23 West 44th Street, New York.

REHEARSALS.

Stage and Large Halls, suitable for rehearsals, for rent during Summer months.

FOR SALE.

—MISS LOTTA'S GREATEST SUCCESSES—

MUSETTE, BOB, and ZIP.

Inquire MISS MARBURY, Empire Theatre Building, Broadway and 40th Street, New York.

FOR SALE ON ROYALTIES,

Three Comedy-Dramas Upon New York Life of To-Day.

Suited (1) To a stock company. (2) A leading young woman; (3) Character actors.

ALICE GAUSCH, 1193 Broadway.

THE FUNNIEST COMEDY BEFORE THE PUBLIC.

A GIRL UP TO DATE

(Formerly OUR UNCLE DUDLEY). SEASON OPENS

PARK THEATRE, - - BROOKLYN, N. Y.

The Record—BIJOU THEATRE, NEW YORK CITY; BOSTON MUSEUM, BOSTON, MASS.; SCHILLER THEATRE, CHICAGO, ILL. Four weeks' run in each city and two hundred nights at TERRY'S THEATRE, LONDON, ENGLAND. This excellent Comedy will be interpreted by an admirable Company, including Mr. FRANK CURRIER. WIRE OPEN TIME immediately to

MR. T. H. WINNETT, Manager,

Abbey Theatre Building, New York City.

$12,000 Spent By the Owner of the

NIELSEN OPERA HOUSE, SANDUSKY, OHIO

CARL G. NIELSEN, OWNER.

The only theatre in the city. Entirely remodeled. Best one-night stand in Northern Ohio. Everything new. All modern improvements—electric lights, steam heat, new seats, new scenery, new furniture. Ten Dressing-Rooms. Four Boxes. Stage, 36x62; Opening, 26x30. Height to gridiron, 55 feet. Capacity, 1,200. Population of Sandusky, 25,000, with an additional 10,000 to draw from from adjoining towns connected by electric lines. Will be ready to open week of Sept. 9, 1895.

Opening Attraction Wanted for Sept. 10, 11 or 12.

For terms and bookings address CHARLES BAETZ, Sole Manager and Lessee, Sandusky, Ohio.

Academy of Music

READING, PA.

JOHN D. MISHLER . . . . . Local Manager.

Academy of Music

ALLENTOWN, PA.

NATHAN E. WORMAN . . . . . Local Manager.

Grand Opera House

WILKESBARRE, PA.

M. H. BURGUNDER . . . . . Local Manager.

Academy of Music

SCRANTON, PA.

M. H. BURGUNDER . . . . . Local Manager.

Grand Opera House

WILMINGTON, DELAWARE.

JESSE K. BAYLIS . . . . . Local Manager.

Fulton Opera House

LANCASTER, PA.

B. V. YECKER . . . . . Local Manager.

11th Avenue Op. House

ALTOONA, PA.

MYERS AND MISHLER . . . . . Local Managers.

Johnstown Opera House

JOHNSTOWN, PA.

J. G. ELLIS . . . . . Local Manager.

For time and terms, address

JOHN D. MISHLER,

Reading, Pa.

LYRIC THEATRE

Hoboken, N. J.

GEORGE HARTZ, Manager.

Will open in September, thoroughly renovated and remodeled for Season 1895-96.

Only First-Class Attractions Booked.

WATERBURY, VT.

I. O. O. F. OPERA HOUSE

Just opened.

New scenery.

Centre for 5 towns.

W. F. RINARD, Manager.

William Calder's Tours

With Sutton Vane's great drama,

THE SPAN OF LIFE

A success in any country and in every language. Now playing to packed houses at the

VOLKS THEATRE, HAMBURG, GERMANY
HER MAJESTY'S THEATRE, ABERDEEN, SCOTLAND
THEATRE ROYAL, MELBOURNE, AUSTRALIA
AMBIGU THEATRE, PARIS, IN SEPTEMBER
PEOPLE'S THEATRE, NEW YORK, SEPT. 2.

A GIGANTIC SUCCESS EVERYWHERE

The sun never sets on the continuous performance of

THE SPAN OF LIFE

WILLIAM CALDER, Sole Proprietor and Manager. E. E. ZIMMERMAN, Representative, 40 West 28th Street, New York City.

PROCTOR'S

AMUSEMENT DIRECTORY.

PROCTOR'S OPERA HOUSE, Hartford, Ct., and LELAND OPERA HOUSE, Albany, N. Y., Stars and Combinations.

PROCTOR'S THEATRE, 23D STREET.

ORIGINAL CONTINUOUS VAUDEVILLE. High class novelties all the time from 11 A. M. until nearly 11 P. M.

PROCTOR'S PLEASURE PALACE, 58th Street East, bet. Lexington and 3d Avenues, NEW YORK.

FIRST-CLASS VAUDEVILLE ARTISTS write for dates. Consider silence a polite negative.

Address all communications to F. F. PROCTOR, Proctor's Theatre, 23d Street, near Sixth Ave., New York.

C. D. HESS'

GREASE PAINT

AND

POWDERS TO MATCH.

CREAMS, PASTES, ROUGE, ETC.

The finest improved stage make-up in the world. Try them. For sale everywhere.

YOUTHFUL TINT MFG. CO., Rochester, N.Y.

FOR SALE BY

William Wilson, 1310 Broadway.
L. Keyser, 450 Sixth Street.
Hazard, Hazard & Co., 1150 Broadway.
J. J. Rach, 2 Union Square.
Warner's Pharmacy, 329 7th Ave., cor. 38th Street.
Ph. Hartfield's Son, 294 Bowery.
S. Rosenstock, 376 7th Avenue.
William Weis, 7th Avenue cor 38th Street.
Paul F. Metze, cor. 42d Street and 8th Avenue.
Z. T. Benson, 2334 3d Avenue.
H. Miner, 188 Bowery, cor. Spring Street.
Todt & Jordan, 83 East 13th Street.
Reeder Bros., 460 4th Avenue, cor. 31st Street.
Weis & Chubbuck, 381 Fourth Avenue.

Send 4 cents postage for "The Art of Making-Up."

THE AUDITORIUM

New Theatre Scenery | Seating Capacity, 1,100.

Concert Companies, Lecturers and Entertainers.

None but High-Class Attractions Booked.

ALBERT T. BECK, Lessee & Mgr., Cincinnati, O.

TELEGRAPHIC NEWS

CHICAGO.

The Season Now in Full Blast, Although Hall Says "Amusement Money" is Scarce.

[*Special to The Mirror.*]

CHICAGO, Aug. 26.

The season of 1895-96 is now in full blast. The doors of all of the six big down town theatres are opened to the public with standard attractions, half-a-dozen "continuous shows" are bidding for dollars, and every amusement place in town is offering attractions. The managers anxiously await returns and wonder if this season will be as disastrous as the last one, from a financial point of view. With them I sincerely hope not, though I must say that "amusement money" is very scarce hereabouts, and that the town is very dead.

The annual engagement of Daniel Frohman's Lyceum Theatre company opened to-night at Hooley's, with The Case of Rebellious Susan, a large audience greeting Herbert Kelcey, Fritz Williams and all of the old favorites. The engagement is for three weeks, with An Ideal Husband, The Wife, and The Charity Ball to follow.

Colonel E. B. Jack, whom I call "the McNish manager" because he always reminds me of "Silence and Fun," passed through here the other day in advance of Roland Reed, a man who would need only four pounds of curled hair and a dialect to play Svengali. Colonel Jack dropped in at my down-town court, and exhibited deep interest in the case of a colored gentleman on trial for burglary.

The season of the Columbia opened in a blaze of glory to-night with the Empire company in The Masqueraders, Miss Allen, Mr. Miller, Mr. Faversham, and Mr. Dodson making big hits. The play will have a great run here.

Trilby closed its remarkable Summer run at Hooley's last Saturday night, and opened a special engagement at the Schiller to-night. Manager Prior will remain here until his lease expires Saturday night, and will then go on to join the Robinson Crusoe party, which opened to-night in St. Louis.

There are so many honorary members of the Forty Club in town, that a special dinner is likely to be given on Friday evening next, with Dodson, Lackaye, Paulding, Dunne, Williams, McWade, Kelcey, Heege, Miller and others as club guests.

That dainty little woman, Gladys Wallis, had a splendid opening for her starring season at McVicker's last Saturday night, and the new version of Panchon was enthusiastically received. Paulding, McClannin, and the others did fine work, and I feel sure that Manager Dunne has a winner. During the engagement a new play called Nebraska will be produced. Comedian Crane follows.

One afternoon last week I had a hurried telephone message directing me to send one small five-day notice and one large constable to Colonel L. L. Sharpe, of McVicker's, and I imagine that the little man is hot on the trail of a delinquent tenant.

Herman Baker, the pleasant little man in McVicker's box-office, goes to the Schiller as treasurer under the Frohman management. Gustave could not replace Godenrath with a better man. Major Tom Geary remains at McVicker's door. If he can quit "the Guv'nor" would retire.

The Grand reopened its doors last night with Gus. Heege's new play, A Venuine Yentleman, which is an amusing play and which was well received. Harry A. Smith, formerly with Roland Reed, does good work with the excellent company. Otis Skinner follows with Villon the Vagabond, and I am preparing a vagrancy warrant for him.

This is the last week of Ali Baba at the Chicago Opera House, and the "fourth edition" is being presented to large houses.

Mrs. Clara Gage Clarke, well known in Chicago's social circles as an amateur actress of decided ability, has been engaged by Charles Hoyt for Miss Miskel's company. Her son, D. Gage Clarke, is also with Mr. Hoyt this season.

I am glad to learn that Harry Sellers has been engaged in a business capacity with Manager Daly. Harry is all right.

The regular season of Jim Hutton's pretty playhouse, the Lincoln, opened yesterday with Shenandoah, which was enjoyed by large houses.

The Haymarket reopens its doors next Saturday night with Dazey's play, The Man of Wealth.

The two Hopkins' houses are still doing a good business. Mlle. Alcide Capitaine and Bartley Campbell's Fate are the South-side cards, while the features at the West-side house are Lew Hawkins, the Merilles, and Hazel Kirke.

The Olympic is packed all day long with pleased audiences. Princess Dolgorouky, Latham's Eidoloscope, the De Forrests, and others are on this week's bill.

Lincoln J. Carter's latest play, The Defaulter, opened at the Alhambra yesterday, and at the Academy of Music Down on the Suwanee River is the attraction this week.

Colonel John A. Havlin was mistaken for a brother of his son Fred. the other day. The Colonel says that is what a man gets by using wizard oil.

After two fine weeks in St. Louis John E. McWade returns this week to the Masonic Temple roof-garden, where a number of other clever people are put forward by Manager Fair.

The continuous show at the new Tennis Theatre has caught on. This week Esmeralda is the drama, with Hines and Remington, Papinta and others in the bill.

Sam T. Jack's Creoles are filling his Madison Street Opera House at every performance.

Up at Havlin's there is an excellent continuous vaudeville show, with Milton Nobles and the stock in For Revenue Only this week.

Both of Kohl and Middleton's Dime Museums are getting their share of the business.

Professor Ferris, hypnotizer, Charles Diamond, and other entertainers figure in the big continuous show this week at Frank Hall's Casino.

The warm weather has greatly improved business at the Chutes.

The unfortunate collapse of the big Coliseum building, in course of erection, has spoiled the Barnum and Bailey plans, but the show will open next week on an outside lot. The building will be rebuilt.

Manager Will. Davis handled the big trotting meeting here last week.

Frank Murray is here to go in advance of Gladys Wallis.

The other day a colored lady came in and applied for a warrant for "rubbernecking." Do any of youse know "what it is?"

"BIFF" HALL.

CINCINNATI.

Openings at Freeman's and Robinson's—Bookings at Grand and Walnut—Items.

[*Special to The Mirror.*]

CINCINNATI, Aug. 26.

The theatrical season of 1895-96 has commenced. All the theatres, it is true, have not reopened yet, but it will not be long before every box-office will be ready for business.

Two houses opened last night under new managements, Freeman's and the New Robinson's. Continuous performances and melodrama produced by a stock company will be the rule at Freeman's.

Denman Thompson has been here the past week rehearsing a company for The Old Homestead which was given with great success last night at Robinson's. The Old Homestead double quartette made a hit, and an electrical storm scene was a feature of the performance.

Manager S. W. Brady of Heuck's was in town to attend the opening of his theatre. Dr. Carter appeared in the border drama, The Scout. It was really an indoors wild west show with Indians, cowboys, Mexicans, sharp-shooters, etc.

Wednesday the Grand begins a preliminary season of four days which is devoted to Al. G. Field's Mammoth Minstrel Aggregation.

The Ludlow Lagoon promises a novel entertainment the coming week in A Midsummer Night's Dream. It will be under the supervision of Charles Harkison, and a large ballet with floats upon the lake will have a conspicuous place in the show.

Messrs. Rainforth and Havlin have booked for the coming season at the Walnut and the Grand the best series of attractions that have ever visited Cincinnati, and Cincinnatians will show their appreciation of these efforts in a marked degree. The following are some of the people and combinations booked: Ada Rehan, John Drew, Passing Show, Frohman's stock company, Minnie Maddern Fiske, Kellar, Little Christopher, Crane, Julia Marlowe, Sans Gêne, Damrosch Opera company, Trilby, Lillian Russell, Cissie Fitzgerald, Camille D'Arville, Modjeska, Sol Smith Russell, The Merry World, Henry Irving, Mansfield, Sothern, John Hare, Nat Goodwin, Puddn'head Wilson, Olga Nethersole, Sarah Bernhardt, and Joseph Jefferson.

Joseph Lawrence, who was with Little Lord Fauntleroy last season, has signed with the Santi Pola Opera company.

Elizabeth M. McCormick, professionally known as Beatrice Norman, leading lady of Freeman's A Railroad Ticket, was married at Pittsburg to Peter J. Kennedy, in advance of the same company.

WILLIAM SAMPSON.

WASHINGTON.

Minstrelsy at the Academy—Description of Albaugh's New Theatre—Notes.

[*Special to The Mirror.*]

WASHINGTON, Aug. 26.

There is nothing the matter with the attendance that greet W. S Cleveland's Minstrels on their opening at the Academy of Music to-night. A crowded house gives welcome to this popular minstrel organization and applaud the clever people and the general excellence of the programme. This engagement inaugurates the regular Fall and Winter season at this house. The theatre presents a handsome appearance in its new decorations and furnishings. The Derby Mascot next.

George W. Turner's Vaudevilles drew an excellent attendance to Kernan's Lyceum Theatre. A first-class show was given. Miaco's City Club follows.

The Bijou Theatre has for its opening attraction Sept. 9 the Noss Jollity company in The Kodak. Manager Easton has stripped the house of all the scenery that has done service here for years, and with a permit the entire material in charge of a government official was taken outside of the city and burned up. George W. Hiland, from Ford's Opera House, Baltimore, has been engaged for the season as scenic artist and will completely stock the house.

The erection of John W. Albaugh's new Lafayette Square Opera House on Madison Place has so far progressed toward completion that I can even give a definite description of what the new house will be. The new building has a frontage of nearly seventy feet with a depth of 146 feet, with public alleys on three sides affording ample exits. The ground upon which the theatre is erected contains upward of 10,000 square feet. Madison Place is ninety feet wide, including a thirty-five-foot pavement and parking, and fronts Lafayette Square where directly opposite the theatre stands the heroic bronze statue of Lafayette, presented a few years ago by the nation of France to the United States. The situation could not be surpassed, being but a stone's throw of the Executive mansion, in the heart of the public buildings and surrounded by the leading hotels and the fashionable portion.

The building is six stories in height, with capacious roof-garden, reached by two electric elevators, at an elevation of nearly one hundred feet. The style of the exterior of the house is of the classic Grecian order. It is built of gray polished granite to the portico above the first story, and buff brick, ornamented with buff terra-cotta constitutes the remainder of the front elevation. The columns of the colonnade in front of the entrance are of polished granite. The main entrance to the theatre is 36 feet wide, and but a few steps up from the sidewalk, opening into a lobby, which will be furnished in mahogany and floored in mosaics, from which two broad marble staircases lead to the upper floors.

A new feature in construction used in the building of this house is the cantilever system which eliminates all objectionable features of supporting posts and gives an unobstructed view of the stage. The house will have a seating capacity of 1,800. The auditorium will be apportioned off as orchestra, which will occupy the entire lower floor—no orchestra circle—the foyer being marked off, not by railing, but by statues and ornamental vases. Above the orchestra or lower floor will be a row of thirty mezzanine boxes with a private promenade in the rear, seating four to eight persons each. Above this comes the dress-circle and above that the family circle. There will be sixteen proscenium boxes, eight on a side, adjoining a reception room and promenade. The ceiling, a new feature, slopes down to the top of the proscenium arch thus forming an immense sounding board.

The stage is 50 feet deep, and 68 feet wide, and 75 feet clear in height to the open skylight. All the rigging and flooring of the scene loft is of steel, and there will be some fifteen miles of wire rope used therein. All the scenery will be handled from the stage floor by wire rope and counter-weights worked by electricity. The basement under the stage floor will be fourteen feet high, where everything not needed in the particular act will be retired by means of elevators and cars, so that the stage will never be crowded and will be entirely at disposition for practical purposes. Two immense doors in rear of stage open on alley, permitting easy handling of scenery. There are eighteen dressing-rooms located partly under the stage, with openings outside, and partly in the rear of the proscenium boxes, thus leaving the entire stage clear. These rooms are all provided with independent fire-escapes, although all will be of non-combustible material. The boiler-room is under ground at the rear and outside of the theatre, where also an artesian well ninety-five feet deep supplies all necessary water. There are windows on all four sides, as the building does not come in contact with any other structure. The ornamentation and decorative work will be choice specimens of artistic skill and design. The house is thoroughly fire-proof, being constructed entirely of steel and stone.

The opening at the Lafayette Square Opera House occurs on Sept. 23 with Lillian Russell in Smith and De Koven's opera, The Tzigane. Harry C. Fisk, who for ten years was John W. Albaugh's assistant-manager at the Grand Opera House, will hold the same position in the new house. This will be gratifying news to his many friends in and out of the profession. Mr. Fisk has been twenty-four years in the business, and this will be the second opening of a new theatre in Washington under Mr. Albaugh's management with which he has been connected.

T. D. Frawley paid a flying visit to his parents in this city during the past week. On his return to the West he was accompanied by his brother, James T. Frawley.

Careful preparations are being made for the production of Robert Downing's new play, Helena, by Victorien Sardou, at Allen's Grand Opera House on Sept. 29.

Sept. 9 is the date announced for Emily Bancker's appearance in Our Flat at the New National Theatre, instead of Sept. 2, as stated.

W. M. Hale, a well-known Washingtonian, has been engaged as advance agent of Anna Eva Fay, the occult experimenter.

JOHN T. WARDE.

ST. LOUIS.

Openings at the Hagan, Olympic and Havlin's—Gossip.

[*Special to The Mirror.*]

ST. LOUIS, Aug. 26.

Yesterday afternoon the Hagan inaugurated the season of 1895-96 by throwing open the doors with Joe Cawthorne's successful play, A Fool for Luck. Annie Wood, as well as Charles and Minnie Burroughs, contributed much to the excellence of the performance. There was another big audience in the evening. The theatre made a beautiful appearance with its new decorations in gold and pink and with handsome new carpets. Manager Hagan is pretty proud of his place of amusement.

The Olympic Theatre also began its season last night, with Eddie Foy in his latest hit, Little Robinson Crusoe. It was pronounced a big success. The company is a very strong one. Besides the star, Eddie Foy, Adele Farrington, a St. Louis girl, formerly in a church choir here, made a hit. The theatre has undergone many improvements since last season. New chairs have been put in the balcony, and fresh carpets have been put down. Electric fans on brackets make the atmosphere cool and pleasant. Manager Short is very proud of the appearance of his theatre.

The Fast Mail, with its vast amount of elaborate scenery, opened the Havlin's Theatre yesterday afternoon. In addition to the play itself, Manager Garen has introduced a novelty by the introduction of a number of strong specialties. Among the specialty people are Hilda Thomas and Frank Barry, the Golden Trio, John M. Trainor, Lillian Floyd, Fortesque and Gorman, and Frank Cushman. They appeared between the acts, starting at 7.45. The theatre, owing to the many improvements, presents an elegant appearance.

Uhrig's Cave, after a very prosperous season of high opera, closed its regular season last night. To-night Manager McNeary inaugurates a season of high-class vaudeville and minstrels under the personal direction of John Burke.

The Union Trust Roof-Garden continues to do a good business with meritorious attractions. The regular season will close next Sunday night, but a continuance, owing to the success, is probable for several weeks.

George Kunkel, who has been here all the season with the Cave company, is here as understudy for Eddie Foy.

Beaumont Smith has returned from Indianapolis, where he made a most favorable impression, with the Temple Opera company. He will leave next week for New York, where he will begin rehearsing the Modjeska company, which he will stage-manage this season.

George Munson, who has been press agent for the Fair Association the past season, was presented by the directors of the Association with a beautiful diamond-studded scarf-pin, shaped like a horseshoe, when he left to go out as associate-manager for The Derby Winner.

Al. Spink was called before the curtain on the opening night of The Derby Winner and was obliged to make a speech.

S. E. Taylor, who has been manager of the Union Trust Building Casino and Roof-Garden, takes out an Irish farce-comedy called O'Grady's Mishaps this season. They will open in Carlinville, Ill., on Sept. 2. The company is composed of Harry and Joe Rarose, Frank Byron, W. H. Putnam, Louise Langgon, Maud Barnes, and Stella Barsaloun. George Taylor will be treasurer, Chris Cornell, advance representative; D. D. Buffano, musical director; and Bert King, lithographer.

Henry Greenwall, manager of the Texas circuit, spent Saturday in the city.

John Havlin came over from Cincinnati Saturday morning to attend the openings of Havlin's Theatre and the Hagan. He will return to Cincinnati to-day.

The stage hands struck yesterday because the house hands were members of the Knights of Labor. Crews from the Standard and Grand handled the scenery, and there was no delay in the performance.

On Saturday night the friends of Al. Spink, of The Derby Winner, presented him with a magnificent silver tea set. The company started on tour this morning.

The suit brought by Colonel Hopkins against the management of the Union Trust Roof-Garden for the cancelling of the Dockstader contract has been postponed. Colonel Hopkins is in town to look after it.

The painting of new scenery for Hopkins' New Theatre will be commenced next Monday, and Colonel Hopkins is expecting to open his new theatre the early part of November.

W. C. HOWLAND.

PHILADELPHIA

Special Delivery at the People's—Openings at Other Houses—Fernberger's Gossip.

[*Special to The Mirror.*]

PHILADELPHIA, Aug. 26.

For the protection of patrons of amusement at the opening of the theatrical season the Fire Marshal, Building Inspectors, and city officials make a personal and complete investigation of every theatre in the city, and again in December before applications are received for a renewal of license for the coming year. It is also compulsory to have on the stage a fireman from the department, for which the theatre pays nothing, but any irregularity is immediately reported, and must be remedied. Thus far all our theatres are in perfect condition, and reported as models of excellence.

I received a letter to-day from Fred. Zimmerman stating that he leaves Bremen Aug. 24, on steamship *Trave*, not being able to secure passage on the American line on account of the rush homeward, and expects to arrive in New York on Sept. 2.

Sam. F. Nixon, the popular theatrical manager, is at Lucerne, Switzerland, with his family and sails for home Sept. 28, on the *Paris*.

Special Delivery, under the management of J. J. Coleman, opened to-night at the People's Theatre with good success. The cast comprised Tessie Deagle, J. K. Mortimer, Kate Ambrose, Emma Dunn, Frank Ambrose, Harry Beresford, Joe Daly and fair support. The post office scene and Harlem bridge by moonlight, are perfect re-productions. Many new features, topical songs, etc., make it an interesting play. Ride for Life Sept. 2, Jack Harkway 9, Harry Lacy 16.

The season of the Kensington Theatre was auspiciously opened Aug. 24 with Kennedy's comedians in the Two Thieves. John J. Kennedy and Emma de Castre enacted the leading parts. A change of bill middle of week to the Phœnix will be made.

Gilmore's Auditorium attracts the masses this week with Field's and Hanson's Drawing Cards. For Sept. 2 Charles H. Yale's Greater Twelve Temptations open their season here with a list of novelties, viz.: The Four Rosaires, Matthew Byrne, Elliott Brothers, Gus Bruno, Jr., Gilbert Saromy, Charles H. Fleming, Mai Estelle, Katie Gilbert, Lula Dexter, Etta Lyons and Mildred Torrence. The principal dancers are Sig. norina Concettina Chitten, Amelia Bassigno, and Anna Baldassarue. Ernest Reiter is in charge as musical director, and Aurelio Coccia as ballet master.

Criptie Palmoni deserves special mention for his masterly impersonation of Widow Bedott given this week at Forepaugh's Theatre, being ably supported by Fanny McIntyre, George Learock, Joseph P. Dempsey, Jessie Bonstelle, and the stock company. Two performances daily to large business. Martha Ford, the new leading lady, opens in The Burglar Sept. 2.

Old Lavender, with Edward Harrigan and his favorite company, opens the season of the Chestnut Street Theatre on Sept. 2 for a week. J. Fred. Zimmerman, Jr., is looking after the interest of this house, and is busy booming Sidney R. Ellis' Bonnie Scotland that comes here for week of Sept. 9. In Old Kentucky Sept. 16.

Pain's grand fireworks spectacle, War, presenting a duplicate set of scenery of the Manhattan Beach presentation, closed a successful season at Lincoln Park.

E. P. Simpson, the business-manager of the People's Theatre, is again on deck as a hustler, and the many novel advertising schemes which has brought this theatre into prominence is due to his creative genius. Manager Bradenburgh says: "I have brought him home to give him a rest."

Slaves of Gold, with a fair cast, headed by Elmer and Eva Mountford Grandin, holds the week at the National Theatre to fair business. Haulon's Fantasma follows Sept. 2; White Slave Sept. 9.

Eleventh Street Opera House opens for the season Sept. 2 with a change of vaudeville, minstrelsy and operettas with John L. Carncross as sole manager. For the operettas Charlotte Gilman, Etta Bartlett, Harry C. Shunk, Will Walling are the principals, opening in Charity Begins at Home. Belmont Quartette, Lewis Sully, James McCool, Frank Dumont, Martinetti Brothers, O'Brien Sisters, Four Goldsmith Sisters, Herbert and Lane, Manning and Daly, Lorenzo, juggler, and the Alabama Pickaninnies furnishing the olio card for the opening week.

Green Bushes opens the season of the Arch Street Theatre Sept. 7, being an experimental idea here with a stock company under Max Rosenberg's management.

Fanny McIntyre's engagement at Forepaugh's Theatre is a complete success. She closes here Aug 31 to join stock company at Salt Lake City for rest of season.

Sol Rice has been engaged to go in advance of the Amy Lee company.

The Park Theatre, under the new and able management of J. Bard Worrell, enters the field Aug. 31, with Wang. The role of Regent of Siam, De Wolf Hopper's success, will be assumed by Alfred Hart, aided by Georgie Caine and a cast of sixty people, and promises to be one of the great money-makers on the road. The Passing Show follows Wang week of Sept. 9.

A Trip to the Rockies, with scenery, costumes and effects entirely new, will inaugurate season of the Walnut Street Theatre Sept. 2, for a two weeks' stay.

The Standard Theatre, completely refitted, will open Labor Day, Sept. 2, with a special matinee of The Great Brooklyn Handicap, entirely re-written and brought up to date. The regular matinees for the season will be Tuesday, Thursday, and Saturday. Florence Bindley in The Captain's Mate comes Sept. 9 for a week.

Alf. Hoegerle, who is looking after the home interests of Gustav Himrich's operatic season that opens at the Academy of Music, Nov. 11, is spending the week at Cape May.

Girard Avenue Theatre, with George Holland as lessee and manager, H. L. Tourney, treasurer, opens for the season Sept. 9 with Bronson Howard's Saratoga; Harry Mainhill, Lavinia Shannon, and Eugene Jepson all in the cast. J. F. Zimmerman will again have charge of the orchestra. With the opening of the Chestnut Street Opera House Sept. 9, with Robert Downing in Helena, and the Broad Street Theatre, same date, with Frank Mayo in Pudd'nhead Wilson, all our places of amusement will be open, and the rivalry for supremacy will be greater than for many years.

The testimonial to C. Gavin Gilmaine, at the Auditorium, Cape May, N. J., Aug. 23 was a grand affair artistically and financially. Mrs. D. P. Bowers appeared in the quarrel scene from the School for Scandal as Lady Teazle with Gilmaine as Sir Peter. Virginia Stuart, Harriette Weems, Miss C. Severson, Bessie Ragow, Wilson Hummell, George D. Parker, and John Doud all acquitted themselves admirably in The Private Secretary and the fourth act of Othello respectively.

There is a manager in this city who has the happy faculty to engage his people for the entire season, but only paying them salaries when he places them in the cast. How would this work in New York?

S. FERNBERGER, JR.

BOSTON.

Crowds See Jack Harkaway—Columbia and Park Reopen—Benton's Gossip.

[*Special to The Mirror.*]

BOSTON, Aug. 26.

Boston is filled with Knight Templars this week, and every house but the Hollis Street is open to attract patronage by special bills designed for Conclave week.

Jack Harkaway drew a big house at the Bowdoin Square to-night, and thanks to the preliminary performances in several New England cities, an unusually smooth performance was given of the thrilling melodrama, which is elaborately mounted and acted by a strong company. I'll have more to say about the piece next week.

The Columbia reopened its doors to-night for another season, but with a new management. If the tremendous audience of to-night is to be the rule for the coming year, the success of R. M. Gulick and Co. is assured. The White Rat formed the opening bill and Philadelphia's verdict was repeated here.

Barney Fagan's White America opened the new season at the Park, and one of the best specialty bills of the season was presented before a very large audience.

Primrose and West's Minstrels had a big house at the Boston to-night, and gave a capital show. The new decorations and new seats at the Boston have called forth nothing but praise, and the house is more popular than ever.

To-night opened the regular season at the Castle

The Representative Irish Attraction

MR. EUGENE O'ROURKE

IN

The Wicklow Postman

SUPPORTED BY MISS BETTINA GERARD AND SELECT CAST.

The New York Press unanimously pronounced it "The best Irish star and performance seen here in a long time."

EXTRAORDINARY ACTS AND FACTS FROM PEOPLE WHO KNOW:

"Eugene O'Rourke is the best and most natural Irish comedian seen here in a long time. The production and company was excellent."—*World.*

"A consiste t story. The plot was interesting and the situ-tions thrilling. O'Rourke received hearty applause throughout."—*Herald.*

"Even without the cock-fight 'The Wicklow Postman' would have earned lots of applause."—*Times.*

"The escape from jail in the second act was well managed and cleverly devised."—*Sun.*

"Mr. O'Rourke gave a manly impersonation in the title-role, and won his auditors from the start. Miss Bettina Gerard was winsome and attractive."—*Recorder.*

"Mr. O'Rourke as Dick Conway was quaint and funny, and won several curtain calls. Bettina Girard was fascinating as Nora Donlin."—*News.*

"Vociferous applause, a crowded house and a real cock-fight; certainly there was much enthusiasm."—*Post.*

"The company was particularly good. The presence of the cow, the donkey, the pig, the chickens and the two game-cocks, that actually fought, created the wildest enthusiasm."—*Advertiser.*

"Mr. O'Rourke proved very popular, and Bettina Gerard equally so. The effects and scenery were great. Mr. Crossley's company will undoubtedly meet with deserved success."—*Telegram.*

W. F. CROSSLEY, MANAGER.

Square with the policy which I wired to THE MIRROR a week ago. The Three Black Cloaks was revived to-night, and Myra Morella was introduced as the new prima donna of the company, making a very favorable impression. She is certainly an improvement over her predecessor.

To-night was the one-hundredth performance of The Sphinx, and new features were introduced. A new march by Louis S. Thompson was played, Edwin Stevens made a speech, the whole company received on the stage, and there were Atkinsesque souvenirs. This is the last week of the Summer season.

Thrilby has made quite a hit at the Museum, and the new management has opened its career under most favorable auspices. Willis P. Sweatnam and Mark Murphy are hosts in themselves, and their specialties introduced in the second act are repeated. Adele Ritchie and Carrie Perkins also score hits. Thrilby may be brought back to Boston for a run later.

Continuous variety has proved a great success at the Grand Opera House and big business prevails.

B. F. Keith gives a specially strong bill this week in honor of the Conclave.

The Lyceum Specialty company is at the Lyceum this week.

Burlesque and variety are attractive as presented at the Palace and Howard Athenæum.

New York Day by Day is the drama at the Grand Museum, with Marie Arkwright as Rags.

Black America is in its last week on Huntington Avenue.

The Carnival of Venice has a week devoted to special nights. The spectacle had a hard time in opening, for rain caused two postponements, and on the first pleasant afternoon a strong wind blew over part of the scenery, but it was got in place in time for a successful opening.

De Wolf Hopper is to produce John Philip Sousa's new opera, El Capitan, when he comes to Boston for his engagement at the Tremont.

Four of the Black America darkies got into a shooting match last week, and several were wounded.

George H. Brennan is making a success as manager of the New Bedford *Journal*.

John Stetson's new building, on the site of the Globe, is rapidly approaching completion. The *Post* says that there may be some surprises after all in the near future as regards the building. Mr. Stetson seems to be in good health.

William Maynardieu Browne's original ideas in regard to The Sphinx are being carried out in several respects, and the performance seems improved as a result.

Walter Kennedy and his lion had thrilling experiences at Marlboro last week. Between lion and Sheriff Samson had a hard time.

Marie Burress's father was taken sick at the Saugus race-track one day last week.

Charles E. Inslee is to manage the Park under John Stetson this season. This is his first experience as a manager, but his success as an actor in the stock company at the Grand Opera House is well remembered. It was there that he married Belle Stokes, Mrs. John Stetson's sister. The staff at the Park is otherwise unchanged. James Blake, last season's business manager, is with The Carnival of Venice.

A second Trilby company is being organized to go West and South.

Rehearsals of Burmah are going on at the Boston under the direction of Lawrence McCarthy, and Eugene Tompkins is always on hand to see that everything is satisfactory. The company is of exceptional strength, and the scenic effects are to be of the Boston's finest.

William Hoey's friends are betting in regard to his appearance when he comes to the Holl s Street with The Globe Trotter on Sept. 2. The odds are that he is an Adonis without a beard.

At the Bowdoin Square lobby the exhibition of Napoleonic relics is attracting much attention.

The Hollis Street has the strongest list of attractions in its history for the coming season.

Lillian Russell's production of The Tzigane will open the regular season at the Tremont on Sept. 2.

Sutton Vane has sailed for America so as to be present at the production of In Sight of St. Paul's at the Bowdoin Square.

A bicycle club has been organized among the members of the Thrilby company.

Colonel Robert G. Ingersoll and his daughter visited several Boston theatres last week. JAY BENTON.

PITTSBURG.

Current Attractions and Notes of the Opening Season—Professional Chat.

[*Special to The Mirror.*]

PITTSBURG, Aug. 26.

Bobby Gaylor, a favorite here, was warmly greeted to-night in his new play, In a Big City, which played to standing room. The play caught the audience. James J. Corbett appeared in a three-round glove contest with Steve O'Donnell. Next week, Ward and Vokes in A Run on the Bank.

Thrilby will be the opening attraction at the Duquesne Sept. 9.

A Railroad Ticket will be the opening attraction at the New Grand Opera House.

Buffalo Bill's Wild West will exhibit at Exposition Park Sept. 2, 3.

Manager Harry W. Williams' Academy of Music will open season on Sept. 2 with Sam T. Jack's Creole company.

Harry Davis' Eden Musee will open on Sept. 16.

The World's Musee Theatre, Allegheny, will open season on Sept. 23. Burlesque, vaudeville, and drama will be presented at this house.

Scribner and Smith's Circus will exhibit at the East-End and adjacent places this week.

Rufinas, a new play by Edward Langner, of Allegheny, will be presented by local talent at the New Grand on Aug. 29-31.

Manager R. M. Gulick of the Bijou, left here on Aug. 24 for New York. He will attend the opening of the Columbia Theatre, Boston, on Aug. 26.

Thatcher and Johnson's Minstrels drew big houses the last three days of last week at the Bijou.

Freeman's A Railroad Ticket company are here rehearsing for the opening here on Sept. 2.

JOSEPH CROWN.

CLEVELAND.

Mexico at the Euclid, The Bohemian Girl at Haltnorth's—Other Houses.

[*Special to The Mirror.*]

CLEVELAND, Aug. 26.

The Euclid Avenue Opera House was filled to-night by a representative and critical audience, to see the initial production of Edwin Milton Royle's play, Mexico. The following is the cast of characters: Captain Willard Shields, U. S. A., Edwin Milton Royle; Montgomery Shields, his father, Gerard Anderson; Major Genaro Mendoza, William Humphreys; Major Hannibal Bugg, U. S. A., Harry Allen; South Carolina Jim, Frank A. Tannehill, Sr.; Lieutenant Henry Harter, U. S. A., William W. Bittner; General Santa Anna, Charles Hayne; Lucretia Bugg, Gretchen Lyons; Sergeant Tatters, U. S. A., Frank Kelly; Sentinel O'Brien, U. S. A., James Richards; Mrs. Montgomery Shields, Mabel Montgomery; Jorita Talamanca, Selena Fetter Royle; Tilly Wallinrod, Rachael Deane.

The events of the play are supposed to occur during the years 1846 and '47 and are incidental to the great war with Mexico, in which General Taylor played such an active part.

The opening scene brings on Captain Shields, a young American officer, holding in his camp as prisoner on parole Jorita, a Mexican girl captured at Monterey, and her cousin, Mendoza. Mendoza is in love with Jorita. The latter, however, has fallen in love with Captain Shields, who reciprocates her love, and Mendoza's hatred for both has developed in corresponding ratio. Mendoza succeeds in convincing Jorita that Captain Shields has a wife in the United States. Maddened with jealousy she makes things very uncomfortable, and causes lots of trouble. Incidentally Captain Shields is court-martialed on her account and is condemned to death as a traitor. Just as he is about to be shot a band of Mexicans, led by Jorita, rushes upon the scene and captures the entire American force.

Mendoza is placed in command of the Mexicans, and wreaks his hatred on Captain Shields by forcing him to labor as a slave in the trenches of Chepultepec. Finally, Jorita is convinced that the Captain is not married to another, but she is powerless to prevent his sufferings. Mendoza is about to have the Captain flogged to death, when the American army sweep triumphantly over the battlements and release the prisoners. Meanwhile an order has arrived to pardon Shields for the act for which he was court-martialed, and the play ends with his restoration to Jorita. The play abounds in romantic incidents that give a local coloring to the plot, and considerable comedy is infused into the piece by Major Bugg and his daughter, Lucretia, South Carolina Jim, Sergeant Tatters, and Sentinel O'Brien, all of these characters being ably filled.

The costuming is beautiful and shows the dress of the typical Mexicans and Texans of that period. The scenery was painted by Thomas G. Moses from sketches taken in Mexico, and are correct reproductions. The acting of Mr. and Mrs. Royle was especially fine, and both had to respond to curtain calls.

Balfe's Bohemian Girl seems to be always welcome, and to-night, although many counter-attractions are in the city, Haltnorth's Garden Theatre has a good-sized audience.

J. C. Lewis in Si Plunkard, a play of Yankee farm life, is delighting a large audience at The Cleveland Theatre where he opened a week's engagement to-night. One of the features of the entertainment are the songs, dances and imitations of artists, by the child phenomenon, La Petite Freddy. Next week, Coon Hollow.

Buffalo Bill's Wild West Show has drawn two immense crowds to the Madison Avenue Amphitheatre this afternoon and evening.

The Lyceum Theatre will be opened Thursday evening for a short engagement by Billy Van's Minstrels.

Kismet will be the next week's attraction at the Euclid Avenue Opera House.

WILLIAM CRASTON.

A BIG HIT.

[*Special to The Mirror.*]

KANSAS CITY, Mo., Aug. 25.—Harry Williams' A Bowery Girl played at the Grand to-day, matinee and night, to $1,700.50. The show was a big hit.

HUDSON AND JUDAH.

PROFESSIONAL CARDS.

HUBERT WILKE

AT LIBERTY.

Address Yonkers, N. Y.

NELLY ROSEBUD

AT LIBERTY.

Address care of this office.

Genevieve Beaman

Late with THOMAS W. KEENE.

DISENGAGED. Address MIRROR.

(Baron Roth) MR. AND MRS. (Daisy Bellwood)

W. A. WHITECAR

(Laura Almonnino).

The Silver Lining. Season 1895-96.

Katherine Rober

TOURING WITH HER OWN COMAANY.

Season 1895-96. Address MIRROR.

Arthur Forrest

Disengaged for Leading Business Only.

Address 488 Columbus Avenue, City.

SELMA HERMAN

Leading 1893-94-95 "Darkest Russia."

LEADING 1895-96 "BONNIE SCOTLAND."

Robert G. Folsom

LIGHT COMEDIAN.

At Liberty Season 1895-96.

SINGING AND DANCING SPECIALTIES.

Address MIRROR.

Lottie Williams

MILLY.

W. A. BRADY'S OLD GLORY. Address MIRROR.

D. S. VERNON

Business Manager, Advance, or Press Agent. Thorough knowledge of Routing and Booking.

At Liberty first time in ten years.

Address 25 W. 30th Street.

BEATRICE MORELAND

Four Seasons Leading Business with ROSE COGHLAN.

DISENGAGED for Comedy or Leads.

Address Agents, or 339 E. 120th Street.

ROLLA BROWN

DISENGAGED.

LEADS OR JUVENILES. LEGITIMATE. Address MIRROR.

Murry Woods

Character comedy. Singing. Stage manager. At liberty.

Sidney Mansfield

Character old man. Address MIRROR.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $90; Half-page, $75; One page, $140.

Professional cards, $1 per line for three months.

Two line ("display") professional cards, $3 for three months; $5 for six months; $9 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "" or "†") 50 cents per line.*

Charges for inserting portraits furnished on application.

Back page closes at noon on Saturday. Changes in standing advertisements must be in hand Saturday morning.

The Mirror office is open and receives advertisements every Monday until 8 P. M.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1 25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5.50 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 57 Charing Cross, and at American Advertising Newspaper Agency, Trafalgar Buildings, Northumberland Ave., W. C. In Paris, at the Grand Hotel Kiosques, and at Brentano's, 37 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 6 Passage St. Avoye. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second Class Matter.

NEW YORK, - - AUGUST 31, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

FOURTEENTH STREET.—The Wicklow Postman.
GARDEN.—Trilby, 8:15 P. M.
HERALD SQUARE.—Kismet, 8:15 P. M.
KEITH'S UNION SQUARE.—Vaudeville.
KOSTER AND BIAL'S.—Roof-Garden, 8 P. M.
TONY PASTOR'S.—Vaudeville.

TO ADVERTISERS.

Patrons of The Mirror *are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.*

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

SELF-IMPROVEMENT.

An English theatrical paper notes approvingly the increasing interest taken by members of the profession in athletic sports, and the growing indulgence of actors in exercises that strengthen the physical and recreate the mental man. "We have admittedly," says this paper, "the most manly and most personable *jeunes premiers* in the world, and much of this superiority may be attributed to the increased interest taken by the profession at large in athletics. The type of old-fashioned actor whose only idea, when off duty, was smoke and drink in a public-house, is a thing of the past; and the rising generation of histrions is healthier, happier, and at least as gifted as the now almost traditional heavy tragedian."

It is true that the change in the theatrical system from the exactions of study and part-mastery that confronted the stock actor to the comparative leisure now enjoyed by the member of a combination of a long-run company has given opportunity for recreation and self-improvement that perhaps the members of no other profession enjoy. But do any significant number of actors—say of American actors—embrace their opportunity in this respect?

According to the English paper, many actors in that country follow cricket, football, bicycling and other pastimes regularly, although it is probable that they are pursued more for pleasure than with a well-settled purpose of benefit. Yet even when followed solely for pleasure, such pastimes are improving. It is doubtful whether a number of American actors relatively as large practice kindred sports, even as a pleasure, although the pastime of bicycling seems to have involved many of the profession here in common with persons of almost every degree and vocation.

Any actor is better fitted for his work by judicious exercise, whether baseball, swimming, wheeling, fencing, horseback riding, or even systematic walking be elected by him for practice. And while any of these exercises will fit him physically, some of them will unquestionably add to his grace and poise, and in this respect alone they are desirable.

It is no doubt true that leisure begets a fondness in the average man for idleness, and that inactivity may develop a positive habit of indolence. There are too many of the theatrical profession who with ample time at hand not only refrain from exercise that would improve them in every way, but neglect studies that would befit them.

Physical and mental exercise, in the case of the man situated like the average actor, may naturally be utterly ignored or pleasurably and profitably pursued. That is to say, when a man once indulges inactivity to the point of habit, he becomes unconscious of any need for bestirring himself; whereas if he is mentally alert and studious he soon realizes the necessity of physical exercise, and partaking of it, finds his studious impulse thereby strengthened. Among men other than mere day laborers—among men who are forced in some degree and for some period of the day to employ their minds, even though that employment may be imitative or repetitive rather than original or varied—proper physical exercise stimulates the mind, just as in such men physical inactivity breeds mental sluggishness.

PERSONALS.

Lewis.—Everybody will recognize above the face of that very popular comedian, James Lewis, of Augustin Daly's company. Mr. Lewis quite recently returned to New York from London, and is enjoying a short vacation before beginning his regular season.

Tempest.—At last accounts, Marie Tempest had left London and was traveling on the continent.

Aldrich.—Mildred Aldrich has an article on "Striking Novelties in the Play-house" in the *Nickel Magazine* for September.

Hoyt.—Charles H. Hoyt and Mrs. Hoyt (Caroline Miskel) arrived in town last week, and the latter is rehearsing in A Contented Woman, in which she will star this season.

Bates.—Blanche L. Bates, who has recently won note as leading lady of the Frawley stock company in San Francisco, has entered into a special contract with Mr. Frawley for five years and will be given every opportunity by that manager. Mr. Frawley says he believes Miss Bates is the coming American actress. She is the daughter of F. M. Bates, who, with his wife, was a prominent star in the West for years, and although she has had but about a year's stage experience, she has won unqualified praise for her work with Mr. Frawley.

Clark.—Arthur H. Clark has returned from a few days' outing at Shelter Island.

Thompson.—W. H. Thompson, it is understood, will have a role in The Great Diamond Robbery that will give scope for remarkable variation in make-up. He will play the part of a detective, and assume several disguises during the progress of the piece.

Craigen.—Maida Craigen has been specially engaged to play in Hamlet and Richelieu with Walker Whiteside at the Herald Square Theatre. Her starring tour will not begin, therefore, until November.

Hull.—W. H. Hull is making a short visit to New York on business connected with his Avenue Theatre of Louisville. Mr. Hull has been remarkably successful in his bookings. The season is filled solid up to February, although he did not take the management of the house until a few weeks ago. Mr. Hull will return to Louisville on Thursday.

Edwards.—Fred. Edwards, who has been in demand as a stage-manager since the success of Dorothy, is a brother of Julian Edwards, the composer. Mr. Edwards was formerly stage-manager at the London Covent Garden Theatre, and it was in London that he first staged Dorothy for Mr. Leslie. He has been engaged to stage The Bathing Girl at the Fifth Avenue, and later will stage The Red Hussar.

Power.—Charles E. Power, business manager of Minnie Maddern Fiske's tour, is still at the Monmouth House, Spring Lake. He comes to town a couple of times a week.

Fiske.—Minnie Maddern Fiske will return from the Adirondacks on Wednesday, and on Saturday will begin rehearsals of her new play, The Queen of Liars.

Streilitz.—Herman Streilitz, until lately press agent of the Liliputian company, has been appointed business manager of the Irving Place Theatre.

Gerard-Theis.—Albert Gerard-Theis, the New York singer, is said to have scored a great success in Paris.

Leigh.—Clifford Leigh returned to this city last week, having spent the Summer enjoyably in Illinois.

Hale.—While in Chicago with the Lyceum stock company Walter Stearns Hale is to give an exhibition of the sketches and etchings he made while in Europe last year, and the studies he obtained during the company's recent tour of the Pacific coast.

NOTICE.

Monday, Sept. 2, being a holiday, the next number of THE MIRROR will appear one day later than usual—on Wednesday instead of Tuesday.

CAUSERIE.

Calvé is rusticating in her newly-bought home in the Department of the Aveyron, France. The great cantatrice is as happy and merry as a child among her chickens, ducks and turkeys. She feeds these domesticated birds herself each morning, and her delight in seeing, when she appears at the door, her whole flock fly towards her, knows no bounds. Calvé declares to all her friends that in two years she will leave the stage and devote her life to her relatives and her poultry! We have heard many artists say the same thing and, fortunately for us, they still continue to act, sing or play.

***

Alphonse Daudet is in Champrosay, his charming country place near Paris, busily at work on a new volume of reminiscences.

***

David Belasco has been haunting Maryland, his friends say, in order to absorb all the local atmosphere and color, so as to make the Heart of Maryland as Marylandesque as can be. Unfortunately, those who havn't been in Maryland will not be able to detect this laboriously acquired "atmosphere."

***

There is too much attention paid to local color in modern plays, and too little attention to plot, and the logic and sequence of its development. It is all very well to frame a picture adequately, but first let us have the picture. Let us have a good story, *Messieurs les dramatists.*

***

Madame Modjeska, looking unusually youthful and well, in spite of a sprained ankle, expressed her delight to be back in America to a friend of hers last week. Her experiences with the Russian government have disgusted the great actress thoroughly, and she will never attempt to go back to Poland, her native country. Modjeska is to give one or two new plays the coming season. These plays will be more in the comedy line, Madame Modjeska preferring to play comedy parts than the leading tragedy roles in which she first appeared. Martine.

WILL RATES BE RAISED?

A rumor reached the Mirror office last week to the effect that the presidents of the trunk railroad lines, at a recent meeting, had decided to allow no more concessions to theatrical companies in the way of reduced fares.

A prominent railroad man who was spoken to on the subject, said that no definite action had been taken in the matter as yet, but in his opinion whatever else may be done, it is likely that the regular party rate for parties of ten or more persons will remain in force.

The managers who have contracts with the roads for the carrying of their companies will of course be protected, but others will probably remain on the anxious seat until the decision of the railroad authorities has been made public.

LETTERS TO THE EDITOR.

ANOTHER LETTER FROM MR. CORBYN.

To the Editor of The Dramatic Mirror:

Sir.—I feel flattered that my lines last week were not only accorded a place in your always welcome journal, but that it was of enough importance to be commented upon by The Usher. But I certainly differ from him in so far as the feasibility a triple monument to America's greatest dramatic artists, Forrest, Cushman, and Booth, is concerned.

I feel sure that if an acceptable work of art with a single figure can be produced at an outlay of $25,000, then one fully up to the same standard and embracing three figures could be procured for $40,000, or at most $50,000, and a work that would not only do credit to the artist, but would be a lasting monument to these three great geniuses.

I also believe the American people have patriotism enough and love enough for the memory of these great actors to subscribe even a greater sum for so laudable an object.

The trouble would be, not that the money would be difficult to get, but how to reach the great masses of the people, who would like to help such a cause, and by the people I mean that large majority, the middle class, who would if they could.

Rich men are much more difficult to reach than the poor and usually subscribe to such things that will bring their individual names into prominence. Not that I object to notoriety being exchanged in a good cause for coin, but I have faith in the people—they who would willingly part with ten cents, a dollar, or even five, and would prefer not to have their names written, and there are thousands such if you can find the method to reach them and their pockets.

I have a plan which perhaps could be worked successfully. It is to appoint a committee of say seven to start the ball rolling. Let them be one and all well-known and prominent people—one actor, one actress, one dramatist, one author, one newspaper man, one representative business man, and one theatrical manager. Let them formulate a plan to get from a few of the wealthiest of our citizens enough money to meet the ordinary outlay to start, say a couple of thousand dollars. Announce a cash prize of $1,000 for the best design (by an American) to be appropriate to the subject; give sufficient time for all to submit their efforts. Then let a competent committee of artists and critics decide to whom shall be awarded the honor.

Now, how to raise the money? Of course the rich people should be approached first, and while they are writing their cheques for thousands or hundreds, according to their liberality and enthusiasm, start in and give the bone, sinew and brain a chance, and their dimes and dollars will make a very grand showing. And here is a way to get at them: I find that in the United States there are 5,027 theatres; therefore, there must be at least 5,027 managers. Solicit each manager to place conspicuously in front of his ticket office a box properly labeled in which the patrons of the play, and therefore admirers of all that is great in art, may deposit their nickels, dimes, and dollars, and my word for it, an average of ten dollars per box would be an easy matter, and thus, so far as the money is concerned, the trick is done.

Now don't think for one moment that I believe such an undertaking is the work of a day or an easy matter. Oh, no! I know how very difficult a task it would be, and how much time and trouble it would take. But to make it a grand success it must be done by national and popular subscription. The drama and its great exponents have admirers in every nook and corner of this great land, and most of them find their way to the theatre, and that subscription box would be the best and easiest way to reach them; and would open the purse-strings of many a man who could not be reached in any other way, and who would be proud to be one of the many who had this honor of aiding in perpetuating the names and fame of Forrest, Cushman and Booth.

Yours truly, Sherry Corbyn.

ENGAGEMENTS.

Fanny Cohen has been engaged for the soubrette part in The Great Diamond Robbery.

Joseph F. Williams has joined Frohman's Sowing the Wind company.

Carrie Locke has signed to play in Rush City.

Walter Snow and William O'Day have signed with Agnes Wallace Villa.

William F. Cain goes with Lindsay's Comedians.

Bert C. Thayer, Orient Anson Thayer, Fred. Hill, and Irene Florence go with The Newest Woman company.

Harry Driscole and Frank Mack have signed with A Ride For Life.

Cora Strong, late of Rice's 1492, will be in the company of the Gormans in The Gilhoolys Abroad.

John D. Gilbert has signed with The Passing Show.

Cloud E. Long has been engaged by Manager Basil McHenry as general agent for Barlow Brothers' Minstrels.

Bratton Kennedy has signed with The Westerner.

Kate Dalgleish has been engaged for leading business by Walter Sanford.

Frank Riddell has signed with Walter Sanford.

Charles C. Blanchard, Richard Meredith, Thomas McGrath, Emily Everett and F. W. Kensil have been engaged for Slaves of Gold.

Addie Snow will play soubrette parts in the Powers Brothers' Comedy company.

Ralph E. Earle and Bert. C. Weston go with a Pair of Kids.

Tileston Bryce and Hamilton Harris will be members of A. Y. Pearson's forces.

A. Elias has been engaged as musical director for Jolly Old Chums.

Gardner Crane and Francis Lincoln have joined the Niobe company.

B. E. Forrester, acting-manager for Robert Hilliard last season, will go in advance of Minerva Dorr (Norcross), who will star in Niobe.

Albert Francelli has been engaged as musical director of A Happy Little Home company.

E. W. Krackowizer has been engaged as agent and L. J. Rodriguez as treasurer for the Hollands' starring tour. Bertha Creighton has signed with this company as leading woman.

Percy Loraine, having returned from his drive from New York to Bar Harbor, Me., has been engaged by William C. Andrews to travel with his comedy, My Wife's Friend.

Dora Goldthwaite has been engaged for Madame Sans Gêne.

Lawrence Hanley goes out with The Plunger in September. He has engaged W. J. Constantine and Fred. J. Campbell and wife.

Ida Glenn goes with Charles Hopper in The Vale of Avoca.

Irene Hernandez has signed with A Pair of Kids.

William Harris has been engaged as leading man with Louis James.

Louise Galloway has been engaged for Coon Hollow.

Maurice Drew goes with Darkest Russia to play Alexis.

Adolph Jackson has been engaged to play leading parts with Thomas Q. Seabrooke the coming season.

Nellie Maskell has been engaged to play Mollie McCue in Walter Sanford's Struggle of Life company.

Helen Beaumont has signed for a second season with the Forepaugh stock company, Philadelphia.

Sidney H. Solomon has been engaged as treasurer for Powell, the magician.

Rose Tiffany has been re-engaged by Charles H. Hopper for The Vale of Avoca.

Hoyt an1 McKee have engaged Clarisse Agnew for A Contented Woman.

Eugene W. Sanger has been engaged for Courtenay Thorpe's company.

Warren B. Emerson has been re-engaged as treasurer of the Lillian Russell Opera company.

Guido Marburg will play Horace Glyn in The Prisoner of Zenda at the Lyceum. Mr. Marburg was recently tendered the position of juvenile leading man in the Garrick stock company.

Anderson Reid has been engaged as manager of the Lillian Russell Opera company.

G. W. Howard has signed with G. W. Monroe for A Happy Little Home.

Irene Florence, the baritone singer, has been engaged for The Newest Woman.

Dwight Allen has signed with Alabama as stage-manager.

Tom Maguire has joined Robert Gaylor's In a Big City, in which he plays the tough boy.

Beatrice McKenzie, O. B. Thayer, Charles Hartley, Calvin Melvin, and William Smedley have engaged, through the Archer Amusement Exchange of Chicago, for John Griffith's Faust company.

George S. Bliss has engaged with J. E. Brennan for Tim tha Tinker.

Alphonso Phillips has signed with the Southern Tornado company.

Adelaide Randell has signed with Jules Grau as prima donna. Robert Dunbar has also joined the Grau forces.

Maida Craigen has been engaged for the leading roles with Walker Whiteside.

Harry Sawyer will be with The City of Pleasure.

Howard James has signed with Helen Blythe.

Sanford B. Ricaby has signed for his fifth consecutive season as business manager of Robbins' Little Trixie.

THE USHER.

Managers that have neglected to send lists of their companies to THE MIRROR are reminded that the first instalment of the Theatrical Roster for this season will appear in next week's issue.

It is THE MIRROR'S aim to make the Roster as complete and accurate as possible, and to that end only authorized lists, furnished by managers or their representatives, will be included in it.

As hitherto the companies comprised in the Roster will be classified carefully and presented in such form that they will be handy for reference purposes.

✣

Next week, by the way, THE MIRROR will appear on Wednesday, instead of on Tuesday as ordinarily.

Monday being a holiday and a large number of interesting openings at the New York theatres having been arranged to take place, it is desirable to defer the publication of the coming issue for that occasion.

The city managers are bunching their premieres next week in a way that will give an extremely lively, not to say exciting, aspect to the local dramatic field.

✣

I notice that another benefit for the "Edwin Booth Statue Fund" is announced—somewhat vaguely as to date—to take place at the Fifth Avenue Theatre. A number of persons unknown to those familiar with the profession are to take part in it.

Is it not time that the executors of Edwin Booth, the Directory of The Players, or some one qualified to assume an investigating attitude, should demand who are the custodians of the so-called Booth Statue Fund; by what right appeals are made in its name to the public for money: what are the definite plans of those responsible for the movement, and all other particulars respecting a matter wherein the dignity of the tragedian's memory, the credit of his family and the profession, and the interest of the public are concerned?

THE MIRROR has editorially discussed this subject in a manner that makes clear the importance of probing the question of this so-called Fund to the bottom.

The auspices under which it was begun were mysterious and the determination to prosecute the object along lines that not only rob it of dignity but threaten to stultify a serious future effort to erect a Booth statue under proper conditions is evident.

In these circumstances those that are jealous of the name and the fame of Booth (and THE MIRROR is among the number) are justified in asking direct questions and in demonstrating the true character of this ill-advised and ill-digested "movement."

✣

The public announcement of Edward Vroom's independent theatre project invited public comment. My remarks in this column last week regarding the scheme were based upon a copy of that announcement which was sent to THE MIRROR.

A person interested in the affair has called upon me to outline the plan more fully. As the details were described to me confidentially I am at liberty to say only that the names of several well-known New Yorkers were mentioned as having become subscribers, and that negotiations for time early in the season at two uptown theatres are said to be in progress.

Further than this, I was assured that Mr. Vroom has no intention to antagonize the managerial and professional world as at present constituted; that he is moved by an earnest desire to do something artistic, and that he really believes there are numbers of excellent French plays, which a select public would delight to see adequately presented, awaiting his selection.

All of which praiseworthy and ingenuous assertions, with respect to Mr. Vroom and his intentions, I hope sincerely may be justified by the outcome.

✣

I would not have Mr. Vroom or any one else suppose that my remarks last week were uttered in a spirit hostile to his forthcoming venture.

I am unable yet to see, however, wherein his scheme differs materially from any other managerial enterprise that fortunately secures the backing of outsiders (whether one outsider or a hundred outsiders does not alter the fact particularly), and that aims to present plays of an artistic and intellectual kind.

One play does not make a repertoire any more than one swallow makes a Summer, or consumes a martini. Mr. Vroom appears to build his dramatic hopes on Pour la Couronne, a play by that delightful writer, Francois Coppée. It is not, however, an epoch-making play, or one that ranks higher than several which regular managers, who rely upon their own capital and the public's support, have produced here in the ordinary way.

To be sure, the *Sun* announced the other day in an article on Mr. Vroom's plans, which was evidently inspired by that gentleman, that "Dumas' new comedy, The Road to Thebes, will be the opening play of the season next year. It has already been secured for the [independent] theatre and will probably be played here simultaneously with its production in Paris."

I stand ready to lay a reasonable wager with Mr. Vroom that he has not secured Dumas' new play for production next season or any other season. I happen to know something regarding the work in question and I am willing to rest my disbelief in the announcement in the *Sun* upon that knowledge. If Mr. Vroom is right and I am wrong it will be the simplest matter in the world for him to establish beyond peradventure the ownership the *Sun* states that he has acquired in the American rights of the Dumas play.

Will Mr. Vroom accept my invitation, submit his documentary evidence (a contract or agreement with Dumas surely exists if he has got the piece for which the Director of the Français has been waiting patiently five years) and place me in the position of having to admit myself wholly in the wrong?

✣

This Autumn Mrs. D. P. Bowers will celebrate her fiftieth year of active professional work.

The event has a good deal of interest from the fact that Mrs. Bowers has always occupied a conspicuous place during her stage career, and it ought to be commemorated fittingly.

I believe that A. M. Palmer, who has been Mrs. Bowers' manager on and off for several years, has an idea of organizing a big testimonial in the actress' honor.

MACLYN ARBUCKLE.

Maclyn Arbuckle, who is well known in the East as a careful, able and versatile actor, has won great esteem during the season of the Frawley stock company in San Francisco. Mr. Arbuckle has been specially successful in the title part in The Senator, as Zouroff in Moths, and as the coxswain, Jack Dudley, in The Ensign. His work has, in fact, been one of the strongest features of the Frawley season on the coast, and has newly emphasized his value as a player. Mr. Arbuckle is pictured above, from a photograph by Thors, as Hannibal Rivers in The Senator.

MR. O'NEILL'S ACCIDENT.

The other evening James O'Neill and his manager, W. F. Connor, were on their way from Mr. O'Neill's cottage on Pequot Avenue to the theatre in New London when they took a short cut on the railroad tracks. In stepping aside to avoid a passing train Mr. O'Neill missed his footing and fell through a trestle.

Fortunately no bones were broken, but Mr. O'Neill was bruised quite severely. However, he was able to walk on Sunday and he will be able to walk again in a few days.

"God is certainly good to the Irish," writes Mr. Connor gratefully. "Probably nine hundred and ninety-nine men out of a thousand would have been killed by the fall. The accident will not prevent Mr. O'Neill from opening on Sept. 2. Rehearsals are in progress.

CHARLES HANNAN APPOINTS AN AGENT.

Alice Kauser, the dramatists' agent, has been appointed Charles Hannan's American representative. The clever English dramatist has had a number of plays presented successfully on the other side, and two of his works have been presented in this country by Wilson Barrett and Courtenay Thorpe respectively. He is now engaged upon a dramatization of "A Cigarette Maker's Romance," by arrangement with Marion Crawford, the novelist. The American rights of all of Mr. Hannan's plays will be negotiated by Miss Kauser henceforth.

WALTER SANFORD'S COMPANY.

Walter Sanford's stock company left town on Sunday, opening at Wilmington, Del. last night. The company will play the following repertoire: The Prodigal Daughter, The Struggle of Life, My Jack, and The Power of Gold. The company includes William Stafford, Barry Johnstone, E. T. Stetson, Mr Riddell, Edgar Forrest, Mr. Secord, Hannah E. Ingham, Kate Dalglish, Mrs. Miskell and others.

CASTLE SQUARE THEATRE.

Comic opera has become a fixture in Boston. The Castle Square has begun its second season with a company to produce comic, burlesque and the lighter grand operas the year round. This plan is the outcome of the popularity and success of the Summer season of comic opera begun May 6 and continued steadily, last Saturday night making the sixteenth week and 119th to 125th performances. The operas produced during this period have been The Beggar Student, Boccaccio, Dorothy, The Black Hussar, Fra Diavolo, Girofle-Girofla, Clover, The Bohemian Girl, The Brigands, The Chimes of Normandy, Maritana, Fatinitza, Olivette, The Grand Duchess, Amorita, and Nanon.

The expressions of astonishment that a new opera could be produced so elaborately and so well every week have been continuous. Operas that have been worn threadbare by constant reproduction have been avoided, and a presentation of fresh material given. An amount of money much greater than would be expected in the presentation of Summer opera has been spent on salaries, scenery and costumes. One of the most skillful scenic artists, Frank King, has been employed steadily all Summer with assistants, and his work has been of high merit. The electric plant has been perfected especially with regard to its application to the stage, until the equipment is unsurpassed, and capable of extraordinary variations. An elevator to both balconies has been installed, the theatre being the first in New England to make this innovation. An entr'acte attraction has been provided in promenade concerts. An extraordinary popularity of the theatre as a cool, comfortable Summer resort has been attained by a specially installed steam ventilating plant.

At the start of the Summer season, with the theatre installed as a firm favorite by reason of its absolutely fireproof construction, its magnificent architecture, its broad aisles, roomy seats and its wonderful acoustics, the management determined to strive to retain and cater to the best class of amusement patrons. Its efforts in this direction have been agreeably successful.

The company has had the guidance of three of the best comic opera directors, William Wolff, J. J. Jaxon, and Max Hirschfeldt. Mr. Wolff has given the benefit of many years experience to the personnel of the company and to the costumes. Mr. Jaxon, as stage-manager, has put on a new opera every week with tact and skill. Mr. Hirschfeldt has drilled the company with an earnestness and thoroughness that has resulted in a chorus of exceptional quality and strength.

New operas by local composers are to be given a trial. Special scenery and costumes will be made for each production. "A new opera every week" will continue the rule until public demand turns toward a longer run of exceptional favorites. Grand, comic opera, burlesque, or anything in the category of musical performances will be given.

The crusade of THE MIRROR against the lithograph has borne fruit in Boston. The Castle Square does not issue lithograph tickets, but does business on a strictly cash basis. it is the first theatre in Boston to have its own bill-board plant and staff of bill-posters, and its cash method of doing business in this department results not only in increased money returns, but in the appreciation of all who admire business-like methods.

THE AMERICAN THEATRICAL EXCHANGE.

Arrangements have been completed whereby the American Theatrical Exchange will make a special feature of its booking department. In addition to keeping the open time of all theatres in the country, the open dates of all the better class of attractions will also be tabulated, thus enabling the Exchange to know at a glance the best open time for companies and the best attractions for theatres. To perfect this arrangement has taken a vast amount of detail work, but the end accomplished more than repays the outlay.

Books have been opened for 1896 and 1897, and contracts will be entered into to book companies from one to forty weeks. The facilities at the command of the Exchange to route attractions have been exemplified the past season by the increased patronage over former years, and the coming season will inaugurate a system that will be of incalculable benefit to both local and traveling managers.

Besides keeping the open time of every theatre in the United States and Canada, the American Theatrical Exchange represents the leading theatres in every city; it also has the sole booking of the Greenwall Theatrical Circuit Company's chain of theatres, which includes the representative houses in the following Southern cities: Grand Opera House, New Orleans; New Opera House, New Orleans, to be devoted to popular prices, and which will open Sept. 1, 1896; Temple Theatre, Louisville; New Lyceum Theatre, Memphis; New Lyceum Theatre, Atlanta; Theatre Vendome, Nashville; Grand Opera House, Nashville, devoted to popular prices; New Savannah Theatre, Savannah; Grand Opera House, Galveston; Greenwall's Opera House, Fort Worth; Grand Opera House, Waco; Grand Opera House, San Antonio; Opera House, Dallas; Sweeney and Coombs' Opera House, Houston; Millett's Opera House, Austin; and Capitol Theatre, Little Rock. All of these theatres are first-class in all their appointments, and are supplied with every modern improvement. Besides the foregoing the Greenwall Company control every theatre in the State of Texas and Arkansas.

With a record of enviable successes to its credit, the American Theatrical Exchange enters on a new era of prosperity under the most favorable auspices.

Fred. A. Sullivan and Olive North, of the A Cracker Jack company, were married in Delphos, O., on Aug. 19.

ESTHA WILLIAMS.

A clever and versatile woman is Estha Williams, whose portrait appears at the head of this column. Miss Williams is well known and popular throughout the country. Born in San Francisco, her first experience was gained as a child in the stock, and shortly afterward Jeffreys Lewis, who was then, as she is now, a great favorite in San Francisco, engaged her for leading roles. The next season Miss Williams came East with Harrigan, and for three years played a wide range of characters in his productions, from Laura Coggswell in Old Lavender to the Italian hag in Pete, her interpretation of the latter character calling forth great praise from the leading New York critics. David Henderson then engaged Miss Williams for the role of Ayesha in Bluebeard, Jr., a character part that she handled with great ability. The next season Miss Williams was engaged for leading business with Maude Granger, following this with the same position with Jeffreys Lewis during the latter's forty-week successful tour two years ago. Miss Williams was engaged for this season by Alexander Salvini, but resigned from his company the other day because she would not accept the parts he offered her to play.

AMONG THE DRAMATISTS.

A Complicated Case, a farce by Mark E. Swan, was produced at Centralia, Ill., on July 17, and is said to be a promising piece.

J. I. C. Clarke has just finished a comedy.

Edwin Milton Royle has written a play said to deal "with some curious social problems," entitled One Plus One Equals Three.

A. L. Fanshawe's novel will be called "The Lady of the Dimples." He has appointed Alice Kauser as his play representative, and has placed two of his dramas in her hands. His latest work, The Curse of the Soil, will contain many new ideas. He has just completed his society drama, Under a Silver Mask.

Edmund A. Lancaster has intrusted several of his plays to Alice Kauser. Communications regarding them will be cheerfully answered by Miss Kauser.

R. A. Barnet is at work on a comic opera, for which George W. Chadwick will compose the music, and has contracted to write a piece for Manager Askin.

Augustus Thomas will write a play for Gladys Wallis.

It is said that Frank Harvey's Sins of the Night will have an American production this Fall. Mr. Harvey is at work on a play for an American star.

Augustus Thomas has been engaged by Charles Frohman to adapt the French farce L'Hotel du Libre Echange.

Henry Guy Carleton has signed a contract to write a play especially for the Empire stock company.

The title of Charles H. Hoyt's new baseball play is A Runaway Colt. Captain Anson is to appear in it. It will be put on at the American next December.

Lawrence Sterner, who is still in London, has written a farcical comedy in three acts entitled The Club Baby, which has been accepted by Mr. Edouin, who is under contract to produce it soon.

Henry Simons has changed the title of his new play, The Shadow of a Crime, to At Fort Bliss.

Queen Mab, a new comedy drama by Clara Throop, has been accepted by Mabel Paige, who will star in it the coming season.

Charles Bradley has submitted a new comedy to Rosabel Morrison which she contemplates giving a trial production.

G. A. R. NATIONAL ENCAMPMENT, LOUISVILLE, KY.

Reduced Rates via B. & O.

The B. & O. R. R. Co. will sell Excursion Tickets to Louisville and return at all Ticket Stations on its lines east of the Ohio River, at rate of one cent per mile each way for the round trip, for all trains September 7th to 10th, inclusive, valid for return journey until October 6th, inclusive. Tickets will also be placed on sale via B. & O., at offices of all connecting lines. Stop-overs will be allowed on the return trip.

Veterans will bear in mind that all B. & O. trains run via Washington and Harper's Ferry.

AT THE THEATRES.

People's.—The Great Brooklyn Handicap.

The Great Brooklyn Handicap, one of last season's successful racing dramas, is at the People's this week. It goes without saying that the interest in the performance centres in a realistic reproduction of the race from which the piece derives its title.

The third act presents a scene on Broadway with two cable cars in motion. The company includes Aubrey Mittenthal, Henry Stockbridge, Davenport Bebus, Adelaide Fitz Allen, and Emma Fessetie.

Columbus.—A Ride for Life.

The Columbus Theatre opened its doors for the season last Saturday, presenting A Ride for Life, a melodrama full of situations, and introducing a real steam engine. The company, headed by Atkins Lawrence as the much persecuted hero, is evenly balanced.

At Other Houses.

Comedian Charles Dickson has every reason to feel elated over the success of Other People's Money at Hoyt's Theatre. Several objectionable features were eliminated after the first-night performance, and the play now moves smoothly, and in the opinion of Mr. Dickson is destined to prove as big a success as Incog. Mr. Dickson is rehearsing a new curtain-raiser, called German Lessons, which he will produce at the Amphion Theatre, Brooklyn, a week from next Monday.

Palmer's Theatre will open on Thursday evening with Della Fox in a new comic opera, Fleur-de-Lis.

The 150th performance of Trilby took place at the Garden Theatre last Friday evening. The souvenirs consisted of portraits in costume of all the members of the cast, together with their autographs. Virginia Harned has returned to the cast this week. Charles Kent will shortly replace W. H. Thompson as Svengali, as the latter has been engaged for a leading role in The Great Diamond Robbery.

Kismet will close its engagement at the Herald Square Theatre on Saturday night.

This is the last week of Dorothy at the Standard.

The hundredth performance of The Merry World at the Casino this (Tuesday) evening will be commemorated with suitable souvenirs.

Eugene O'Rourke in The Wicklow Postman continues throughout the week at the Fourteenth Street Theatre.

The Grand Opera House will open its season with The Passing Show on Saturday night.

The Academy of Music will open with the production of The Sporting Duchess on Thursday evening.

The metropolitan season will open with a rush of new productions next week. The openings next Monday night include The Great Diamond Robbery at the American; The City of Pleasure at the Empire; Princess Bonnie at the Broadway; and A Man With a Past at the Garrick.

Daly's Theatre will open next Tuesday night with Queen's Necklace in which Mrs. Potter and Kyrle Bellew are to enact the leading roles.

The Lyceum Theatre opening is underlined for Wednesday evening, Sept. 4, with E. H. Sothern in The Prisoner of Zenda.

BROOKLYN THEATRES.

Bijou.—The Black Crook.

The Bijou threw open its doors for the season on Saturday evening, Aug. 24. The attraction was The Black Crook, which was presented in all its old-time splendor, with the bewitching ballets and scenery and a new Trilby dance. The propects are that the Bijou will have a prosperous season.

Notes.

The Columbia will open on Saturday, Aug. 31, with Little Christopher.

The Grand Opera House, which has been thoroughly renovated, will open next week with 8 Bells.

As Colonel Sinn's new Montauk Theatre will not be ready on Sept. 2, the date set for the opening, an arrangement satisfactory to all parties has been made, by which William H. Crane will appear at the Park Theatre instead of the Montauk, which he was to have opened. Trilby was to have been the opening attraction at the Park, but on account of its success in New York it will not be seen in Brooklyn until late in the season.

William Gill's musical comedy, A Fatted Calf, is to be the first attraction at the Amphion Theatre on Saturday night.

All the Comforts of Home began the season at the Empire on Saturday night.

Weber and Fields' Vaudeville Club is booked for the Gaiety Saturday night.

MURRAY PIRATES THE VOODOO.

For two seasons up to the season before last Messrs. Sanger and Bothner starred Thomas E. Murray in The Voodoo. After the arrangement terminated, Murray started to arrange a tour in the piece on his own account, and one C. D. McCaull wrote to managers applying for dates. But Murray had not secured the piece from its owners, and the piratical effort flashed in the pan.

Word has just reached Mr. Sanger from England that Murray is giving a stolen version of the piece over there. He gave a matinee performance of it at Manchester, humorously announced as "for copyright purposes" recently, using the title Two Old Pals. Murray is now playing The Voodoo under the title of Our Irish Visitors which belongs to another comedy of which he is the owner. He is said to be using the American printing of The Voodoo.

The theft of The Voodoo in this instance shows that the wrongs sustained by American play-owners are not confined to their own country.

GLADYS WALLIS' SUCCESS.

The second starring tour of Gladys Wallis under the direction of John W. Dunne, with Frank Murray as acting-manager, was opened on Saturday night at McVicker's Theatre, Chicago, where this dainty and gifted comedienne made a remarkable hit in Clay M. Greene's new dramatization of Georges Sands' story, "La Petite Fadet," already and still known to the stage as Fanchon, the Cricket. Miss Wallis has been surrounded with every aid to success—a strong supporting company headed by Frederick Paulding, elaborate new scenery, original music, and appropriate costuming—and these, assisted by her own charming ability, have already stamped the production as a success. The Chicago press, as will be seen in other columns, endorse the star and venture warmly.

A BICYCLE PLAY.

The Bicycle Girl, by W. A. Wolf, was produced by Nellie McHenry at Red Bank, N. J., on Aug. 21. It is a farce-comedy in three acts, and a bevy of young women in bloomers pictorially enliven it.

LAWRENCE HANLEY WILL NOT TOUR.

The projected tour of Lawrence Hanley is off. He was to have gone out in The Player. It is now announced that his backer has withdrawn, and that all idea of the tour has been abandoned.

HUNDREDS TURNED AWAY.

[*Special to The Mirror.*]

St. Louis, Aug. 25.—Havlin's Theatre held two immense audiences to-day. Hundreds were turned away. It was the biggest opening of this theatre on record. The Fast Mail took the audience by storm, and strong extra specialties made hits.

William Garen, Manager.

THE ENGINEER A WINNER.

[*Special to The Mirror.*]

Worcester, Mass., Aug. 26.—Bertram and Willard's Engineer opened the Lothrop Opera House to-night to S. R. O. Big sale for the week. Alf. T. Wilton.

MATTERS OF FACT.

Katherine Rober, who recently returned from Europe, will star at the head of her own company the coming season. The following season Miss Rober will spend in England, where she is to star.

The Auditorium of Cincinnati, O., will book only high-class concert companies, entertainers, and lecturers. Albert T. Beck is the lessee and manager of the house.

Paul Dresser, one of the most successful singing comedians on the stage, is at liberty. His address is care of Howley, Haviland and Company, 4 East Twentieth Street.

Pansy, a clever little dancer, is at liberty to dance at entertainments, and may be engaged through her instructor, C. Constantine, 26 West Twenty-seventh Street.

Will H. Sloan, the comedian for the past three years with Rice's 1492, playing the policeman two years and the king and tramp one year, has resigned from Mr. Rice's forces and is open for first-class offers. He is very versatile, and is one of the best of low comedians.

Catherine Dixon, of Philadelphia, has received a very favorable offer from a prominent New York manager.

Horace Mitchell will star the coming season in A Flag of Truce, and The Burglar, under the direction of Eugene Landsberg.

Clifford Leigh, who did some clever work with Lady Windermere's Fan last season, is at liberty.

Beatrice Moreland has just returned from her three months' trip abroad. Miss Moreland has not closed for this season and will accept engagement for comedy or leads.

Judith Whittier denies that she is to be a member of the Si Plunkard company. She has not yet signed.

Edward M. Favor was engaged for the principal part in The Bathing Girl but resigned after the first rehearsal and is still at liberty.

Gus Wolford, for two seasons the principal comedian with The Smugglers, is at liberty. He is a clever German comedian and may be addressed at 116 East Twenty-eighth Street.

The Berkeley Lyceum, 19 West Forty-fourth Street, can be rented for rehearsals during the Summer months.

Edgar Strakosch, well-known as an energetic business manager and advance, has not yet closed for this season. Mr. Strakosch has an excellent record, having been connected the past years with Abbey, Schoeffel and Grau, representing Lillian Russell, Coquelin and Hading, Sarah Bernhardt, the Grand Italian Opera, and other important attractions.

Albert Patterson is no longer connected with the Andrews Opera company. All contracts must be made with George Andrews, the manager of the company.

Maud Dunbar has not signed for this season, although in receipt of several offers. She is a clever ingenue and a good looker. She may be addressed care this office.

"E," care P. O. Box 44 West Brooklyn, N. Y., a young lady just graduated from a New York dramatic school, seeks engagement with an attraction of high order.

The scenery and costumes of Shakespeare's Julius Cæsar, of Olaf, and Hauptmann's play, Hannele, are offered for sale by Dr. Schiller, Broadway Theatre Building. As will be remembered all of the above productions were very elaborate and grand in their scenic effects.

Lottie Williams will play the part of Milly in W. A. Brady's Old Glory company, with which she has signed. Miss Williams had an offer to star next season, but has deferred same for the time being.

Homer Drake is disengaged and invites offers for engagement in a business capacity. His address is care Winterburn Show Print, Chicago.

"Red Carnations," a ballad specially written for Nettie Black by Ella May Smith, was sung with much success by Miss Black at Saratoga recently. "Only One Girl in the World For Me," as rendered by her, went exceptionally well.

Notwithstanding all reports to the contrary, Murry Woods does not go with the Camille D'Arville Opera company. He has not yet signed for next season.

Office room and rehearsal hall can be rented by applying to Wade Bingley, 8 Union Square.

The week of Sept. 30 is open to a good attraction at the Grand Opera House, Louisville, Ky., by Manager James B. Camp.

Colonel A. Westhoeffer is disengaged as treasurer. He acted for five years in that capacity at the Grand Opera House, Wilmington, Del.

The Stillman Music Hall at Plainfield, N. J., has changed hands, and will be managed by Rich and Maeder, who have secured a long lease. Mr. Stillman, the owner, has entirely refitted the place and made many improvements. It opens on Aug. 29 with Florence Bindley in The Captain's Mate.

A Girl Up to Date, a bright comedy, was first produced at Terry's Theatre, London. Its first American production was at the Schiller Theatre, Chicago, and has also been seen in Boston and New York city under the titles of Charley's Uncle, and Our Uncle Dudley. As the titles were misleading it has been rechristened A Girl Up to Date. The season opens at the Park Theatre, Brooklyn, N. Y., in September. Mr. Sullivan, late with Sol Smith Russell, will be in the cast. T. H. Winnett will direct the tour.

Francis and Alice Gaillard, the popular operatic singers, invite offers for this season. Mr. Gaillard just closed his engagement with Trilby.

Managers of standard attractions will find the Mishler circuit desirable for business, pleasant, attentive and capable management, and clean dressing-rooms. The circuit comprises Scranton, Wilkesbarre, Allentown, Reading, Wilmington, Lancaster, Altoona, and Johnstown. Business communications will receive prompt attention by addressing John D. Mishler, Reading, Pa.

Died.

DURKEN.—Thomas A. Durken, in New York, on Aug. 19, of consumption.

ELORA.—Beulah Don Elora, near Brooklin, Me., on Aug. 21.

LEECH.—Stephen W. Leech, in Oakland, Cal., on Aug. 21.

THOMAS.—F. S. Thomas, at Kingston, Ont., on Aug. 21, aged 38.

NOTICE.

The following characters are open to good artists:

HEAVY LEADING LADY (must be small); ITALIAN; JEW, with specialties; IRISHMAN, with specialties; Property Man that can act.

Address AUGUSTIN NEUVILLE,
449 Pacific Street, Brooklyn.

ENGAGEMENT
WANTED

Young woman, graduate of a prominent New York Dramatic School, leading heavy, emotional and juvenile lady; for one season in first-class stock company; well-known in best society throughout the country as an elocutionist; will pay $200 for a good position in a reliable company playing only best houses. Good references; brunette; above medium height; powerful baritone singing and speaking voice.
Address E., P.O. Box 44,
West Brooklyn, N. Y.

TO LEASE FOR A TERM OF YEARS,
Novelty Theatre,

Oldest and best-known playhouse in Brooklyn (E. D.), N. Y. New stage and improvements up-to-date. Apply to G. P. Troslow, 45 Broadway, Brooklyn, 2d floor.

THE TUXEDO,

42 West 27th St., N. Y.

Hotel and Restaurant for the profession. Table board, $4 per week. Breakfast from 7 to 12:30. Dinner, including wine, from 5:30 to 8:30. Rooms newly and handsomely furnished from $3.50 to $25 per week. Liquors and cigars of the very best brands. A. HICKSON, Prop

People Turned Away. All Standing Room Sold at the opening of the
WADSWORTH NEW OPERA HOUSE

By Colman and Hegler's Minstrels. Seating capacity, 750. Ground floor and up-to-date house. Would like a few more GOOD attractions, and will protect them. J. F. DETWILER, Manager, Wadsworth, Ohio.

ALTOONA

ATTRACTION WANTED FOR
SATURDAY MATINEE, SATURDAY EVENING, SEPT 7.

Address MYERS & MISHLER, Altoona, Pa.

CAMPIGLIA'S HOTEL,

214 South 9th St., Philadelphia, Pa.

Near all Theatres.
Meals à la carte. Italian style.

MANAGERS

Requiring office accommodation and hall for rehearsals with good piano,
Apply to WARDE BINGLEY, 8 Union Square.

SOMETHING NEW!

An excellent musical comedy with a plot and moral; for a STAR SOUBRETTE. For sale or on royalty.
Address EDGAR STRAKOSCH, care Mirror.

Prof. I. HUBERT'S
MALVINA CREAM

For Beautifying the Complexion.

Removes all Freckles, Tan, Sunburn, Pimples, Liver Blotches, and other Imperfections. *Not covering but removing* all blemishes, and permanently restoring the complexion to its original freshness. For sale at Druggists, or sent postpaid on receipt of 50c. Use
MALVINA CUTICULA SOAP 25 Cents a Cake
Prof. I. Hubert, 40 1200 St.

TAPE-WORM

Expelled ALIVE in 60 minutes with head, or no charge. Send 2c. stamp for Pamphlet. Dr. M. Key Smith, Specialist, 911 Olive st., St. Louis, Mo.

PROFESSIONAL CARDS.

EDGAR STRAKOSCH

DISENGAGED.

In Advance or Business Manager

Address Mirror.

That "Yeasty" Young Comedian,
TOM LOWDEN
(STILL RISING)

"Tom Lowden as Ko-Ko kept the audience in a roar of laughter from rise to final fall of the curtain."—*Dallas, Tex., News, Aug. 25, 1895.*

AT LIBERTY FOR SEASON 1895-96.

Write or wire care Lowden Opera Co., Oak Cliff Theatre, Dallas, Tex., indefinite, or Mirror office.

NOTICE. It gives me great pleasure to announce the fact that I have MR.
FREDERICK BANCROFT
PRINCE OF MAGICIANS.

Almost entirely booked for Season 1895-'96. And I wish to thank the local managers for the implicit confidence they have placed in me and in my statements, and also to assure them my star and his MAGNIFICENT PRODUCTION OF MAGIC will be all and even more than I have represented.

CLARENCE PERKINS, Manager.

Permanent address—Room 511, Abbey's Theatre Building, New York City.

Alice Gaillard
Francis Gaillard

AT LIBERTY.
Address LITTLE FERRY, New Jersey.

MADGE LESSING

Second Season with THE PASSING SHOW.

Address Mirror.

GEORGE P. MORGAN

Business Manager.

Late CHARITY BALL CO., MEN AND WOMEN CO., OLD HOMESTEAD CO.

DISENGAGED.
Address this Office.

AMY LESLIE

SOUBRETTE.

Engaged Grau Opera Co.

Address ROBERTS AND EBERT.

WHO WANTS
HOMER DRAKE

Manager or Agent.

Routeing, Booking, and first money a specialty. Address care Winterburn Show Printing Co., Chicago, Ill.

HELEN VON DOENHOFF

Prima Donna Contralto.

Opera and Concert. Address Steinway Hall.

COL. A. WESTHAEFFER

Treasurer Grand Opera House, Arlington, Delaware, for five years. At liberty owing to Grand changing hands. Write or wire to Lancaster, Pa. Refers to Manager W. R. Williamson.

PLAYS AND PARTS TYPEWRITTEN IN TWO HOURS.
Stenographic and Mimeographic Work.
TRANSLATIONS. ALL LANGUAGES.
Z. and L. ROSENFIELD

49 West 28th Street, 1402 B'way (Abbey's Theatre Bldg.), 66 B'way (Manhattan Lite Bldg.), 27 Pine St., 25 West 30th St., 44 Broad St. Tel. 2489 Cort.

CHAS. A. FARNUM

TYPEWRITING. THEATRICAL WORK

Plays and parts copied on short notice.
Work delivered to any address or city.
Continental Hotel, Philadelphia, Pa.
Branch office, Anderson Hotel Pittsburg, Pa.

GUS. WOLFORD,

German Comedian. The Smugglers Co. season '93-94-95. AT LIBERTY for season '95-96. Straight and Comedy Old Men, Eccentric and Dialect Characters. Address 116 East 28th St., N. Y.

Edward M. Favor

At Liberty. Address Rutherford, N. J.

A. C. Lawrence

Nature's Imitator and Phenomenal Baritone Address Mirror

KEY WEST, FLA.

SAN CARLOS OPERA HOUSE

CAPACITY, 1,100; POPULATION, 25,000.

Remodeled and enlarged. New Scenery. Stage, 41x46 feet. Arrangements made for Havana, Cuba.

Q. CHARLES BALL, Manager.

Third Edition—Now Ready.

The Giddy Gusher Papers

BY MARY H. FISKE

A Volume of Laughter and Tears.

Handsomely bound in cloth. By mail, 85 cents.

The Dramatic Mirror,
1432 Broadway.

NO DUBIETY ABOUT THIS SUCCESS

Inauguration of the Second Starring Tour of the Youngest, most Beautiful and Gifted Comedienne on the American Stage, at McVicker's Theatre, Chicago, August 24th.

MISS GLADYS WALLIS

NOT ONE DISSENTING VOICE

MANAGEMENT OF
Mr. John W. Dunne.

Frank Morrray,
Acting Manager.

First production on any stage of
CLAY M. GREENE'S
new dramatization of Georges Sand's story, "La Petite Fadet," written expressly for Miss Wallis, and called

FANCHON

THE CRICKET.

Presented with new scenery by Walter Burridge; original music and choruses by J. C. McCabe; costumes by M. Herrman; new dances by Madame Cerito, and staged under the direction of R. F. McCLANNIN with a SUPERB COMPANY OF PLAYERS, headed by

MR. FREDERICK PAULDING.

THE CHICAGO PAPERS:

The Chicago Tribune, Aug. 25.—Miss Wallis was, of course, the main thing last evening. The theatre was full of her friends, all of them doubtless eager to give a completely favorable verdict, and they were not chary of applause. Flowers were numerous, and every bouquet as it was passed over the footlights seemed to be a signal for enthusiastic cheering. In most cases the encouragement given to the star was well deserved. . . . Her face is so agreeable and her manner so dainty that she produced, on the whole, a highly favorable impression. She has considerable intelligence, and her body rapidly seizes and gracefully expresses the ideas in her mind.

Chicago Inter-Ocean, Aug. 26.—Of course, the chief interest of the performance centered in Miss Gladys Wallis, who appeared in the title-role, and her welcome was enthusiastic, rose crowned, and in every respect encouraging. Miss Wallis is a dainty and delightful personality, and appears destined to achieve distinction in a certain line of stage work. She is petite but graceful in figure, and has ingennous sweetness and vivacity that is wholesome and charming. An intensely nervous organization, overtraining in preparation, evidently meant to give the first blush of her work an artificial color. This fact became apparent by contrast with her work in the latter part of the play, when her embarrassment disappeared and her own magnetism was convincingly visible and her Fanchon became an original creation, engaging in both the wilful and pathetic moods, with rare charm of coquetry and force of sentimental repose. . . . Fanchon has been staged with considerable care, both in costuming and general detail of effect, reflecting well on the taste and liberality of Manager John W. Dunne. The scenic effects produced by Walter Burridge are rich and restful, truly rural in wholesome atmosphere.

Chicago Inter-Ocean, Aug. 25.—Clay Greene has gone back to the fountain-head, Georges Sand. He has cut out some of the old-fashioned scenes in the old play, but he has replaced them with some new dialogue that is brightly written and that is pleasant to the modern ear. He has considerably curtailed the surplus of frenzied appeals, and given instead some good, wholesome, natural love-making between Fanchon and Landry that is worthy of this dramatist's best efforts.

[The *Inter-Ocean* contained no opinion of Miss Wallis' acting, reserving that for a later date.]

Chicago Record, Aug. 26.—Miss Gladys Wallis began her career as a star on Saturday evening, at McVicker's Theatre. The house was crowded, and if the amount of applause and the number of bouquets she received can be taken as a criterion, she is destined to keep on shining. . . . Miss Wallis is an ideal Cricket. She is a little thing, all red and black, and she goes hopping and chirping about quite as merrily as any real cricket. And she is pretty. Everybody in the house knows it, and knows that she knows it. . . . Sometimes when she is alone on the stage she seems so very, very small and girlish, that the great house with its thousands of staring eyes seems far too big for her. Then when she flames out in a sudden burst of anger, it shrinks quickly to its normal size again. For Cricket's anger is superb. There is just enough of it—a flash at a time—and it comes just expectedly enough.

Chicago Evening Journal, Aug. 26.—Miss Gladys Wallis made her first appearance last Saturday evening at McVicker's Theatre in Fanchon the Cricket. Possessing rare personal beauty and a wealth of healthful spirit, her little frame seems incapable of ungraceful motion. It is no wonder her auditors do not restrain their admiration to measure each inflection and gesture by the dry rules of histrionic art. One is quite content to sit and watch her playful humor, innocent caprice and naive simulations; for the illusion is delightful and so very deceptive that one is apt to question his own intelligence, whether or no these things do not indicate consummate art. Certainly her performance last Saturday night was marked by many flashes of rare ability to embody the liter emotions, a childlike love of rectitude and womanly heroism.

Chicago Daily News, Aug. 26.—Miss Wallis gives us a character delightfully boydenish, with touches of dulcet ingenuousness and loving pathos. She distinguishes herself especially in the shadow dance—done with an exquisite sense of sufficiency—in the scene with Madelon, where she turns from a supplicative to a derisive mood with startling transitoriness, and in the final act, where Old Barbeaud is cajoled into giving his consent to the union of Fanchon and Landry. The latter part was essayed by Frederick Paulding. I find him earnest, thorough, and quite finished. He looked the French peasant, and acted him with appreciation.

Chicago Chronicle, Aug. 25.—There is not lacking in her characterization either a certain vigor, dramatic or humorous, as the case may be, and the strong theatrical situations of the old-fashioned play were turned to good account by her and Frederick Paulding, the actor, who led in her support. Miss Wallis may depend upon it that she has made a good start toward taking the place left vacant by the two popular actresses mentioned above. If one might characterize her in a sentence it would be near the truth to call her the new Lotta. But she is not a copyist—she is an original and charming little actress whom women and children will especially grow fond of. Fanchon at McVicker's last night was beautifully staged. The scenery was as bright and refreshing as a glimpse of the country itself.

Chicago Mail, Aug. 26.—Miss Wallis herself is charmingly original. While her face in repose is not exactly lovely, when she smiles it is certainly most attractive, and her laugh is as infectious as Rosina Vokes' is said to be. She skips about the stage chirping to herself or her fellow-beings in the most fetching fashion. Her girlish figure and small clear voice all help to make her the real Fanchon. Humor, she has in plenty, and pathos when it is needed. She copies no one, and her characterization is full of strength and vigor.

Chicago Dispatch, Aug. 26.—The debut of Gladys Wallis in Fanchon Saturday night, at McVicker's was altogether charming, and the little comedienne may now fairly be said to be shining among the stars with quite as much twinkling brilliancy as any in her guild. Always piquant, always bright, she was on her first appearance as a star more engaging than ever, and the play was quite enjoyable and well deserves the fortnight engagement the McVicker management has given it. In the trying part of Fanchon, Miss Wallis was deliciously natural, save perhaps for a too frequent indulgence in her bubbling laughter and was sweetly pathetic in her little sorrows as ever was her famed predecessor in the role. Her scenes were ably sustained and touches of life hereto are excluded were interpolated with the most delightful results.

NEW YORK THEATRES.

GARDEN THEATRE
Evenings 8:15. Matinees Wednesday and Saturday.
COMPLETE TRIUMPH OF
TRILBY
A Play in Four Acts by
PAUL M. POTTER.
Based on Du Maurier's novel, by arrangement with Harper Brothers.

HERALD SQUARE THEATRE
C. E. EVANS . . . . . Proprietor
W. D. MANN . . . . . Manager
Evening at 8:15; Matinee Friday at 2:15.
Richard Carroll and Gustave Kerker's Oriental Operatic Comedy,
KISMET
Or, Two Tangled Turks,
Presented by the Askin Opera Company.

B. F. KEITH'S NEW UNION SQUARE THEATRE
E. F. ALBEE, - - General Manager.
J. AUSTIN FYNES, - - Resident Manager.
Devoted to Mr. Keith's Original Idea,
CONTINUOUS PERFORMANCE.
Successful Since July 5, 1885.
BEST VAUDEVILLE IN NEW YORK

KOSTER & BIAL'S 34TH ST.
On the New
ROOF GARDEN
Vaudeville. Specialties. Novelties.
Open every evening, except Sunday, from 7 to 12.

TONY PASTOR'S
14th St., bet. 3d and 4th Aves.
GOOD RESERVED SEATS, 25 AND 50 CENTS.
Matinees Monday, Tuesday, Friday and Saturday.
AL. REEVES AND HIS BIG SHOW
AGNES CHARCOT. 3 GAIETY GIRLS.
Unthan, the Armless Wonder.
The Judges. Cora Routt. C. W. Williams.
The Hiatts. Wills and Barron. Al. Reeves.

14TH ST. THEATRE, NEAR 6TH AV.
Prices 25 cents to $1.00. NO HIGHER.
A GOOD RESERVED SEAT FOR 50 CENTS.
Opening of the Season.
MR. KUGKS & O'ROURKE
and big cast in the new Irish Play.
THE WICKLOW POSTMAN.

READ!!!—A GOOD THING—READ!!!
A young man of some experience who can give bond and does not want a large salary, but does want a position as treasurer in a good company or theatre.
Address J. W. N., care this office.

WANTED
A good opera company. Can get certainty in October to open the New Opera House, Waterloo, Ia.

A PARTNER WANTED
To take half interest in a leading combination theatre in Chicago. Said theatre is booked solid for forty-two weeks with the choicest of theatrical companies. Practically without opposition, and is known as a valuable theatrical property. Only those of means need respond, as party must qualify financially on long lease.
Address W. C. B.,
THE MIRROR.

Mail Order Department
RED BOOK SENT FREE.
XXX PROFESSIONAL TRUNK, $10.00.
The most perfect Trunk made.
XX STEEL PROFESSIONAL TRUNK, $6.00.
A favorite Trunk for one-night Stands.
SPECIAL PROFESSIONAL TRUNK, $5.50.
All sizes at one price.
IMPROVED MAKE-UP BOX, 75c.
Over 2,000 sold last season.
L. GOLDSMITH, Jr.,
Sixth Avenue and 41st Street, New York.

WANTED
Six First-Class Sopranos
FOR CHORUS.
State repertoire. Address immediately,
MILTON ABORN,
Atlantic City, N. J.

WANTED
GRAND OPERA HOUSE
Louisville, Ky.
ATTRACTION WEEK SEPT. 30
Wire or write JAMES B. CAMP, Manager.

CALL
The members of the WILLIAM MORRIS COMPANY are requested to report immediately to
GUSTAVE FROHMAN,
Standard Theatre, New York.

AT LAST WE HAVE IT.

New Theatre—New Theatre

HARTFORD, CONN.

MR. H. C. PARSONS will have one of the finest Theatres in the United States. All modern improvements and up to date in every respect. On Ground Floor and in heart of the city, on line of all Electric roads. Will open the first of January, 1896. Playing first-class attractions only.

For open time, write JULIUS CAHN, New York City, and PARSONS & JENNINGS, Park City Theatre, Bridgeport, Conn.

FOR SALE

The Scenery and Costumes of Shakespeare's JULIUS CÆSAR, were was made especially for the famous Meininger Company; also, the Scenery and Costumes of OLAF, a romantic play, produced at Niblo's two seasons ago; also, Scenery and Costumes of Hauptmann's vision play HANNELE, and several sets of modern Scenery and a number of modern Costumes.

Address DR. SCHILLER,
Broadway Theatre Building,
1441 Broadway, New York.

CHANGE OF MANAGEMENT.

Stillman Music Hall

PLAINFIELD, N. J.

Entirely equipped with new scenery, etc., and capable of staging any production. Mr. Wm. M. Stillman hereby announces that he has leased the above house to the firm of

RICH & MAEDER, Lessees.

Drake Opera House, Elizabeth, N. J.
Stillman Music Hall, Plainfield, N. J.
Ocean Theatre, Long Branch, N. J.
Opera House, Hanover, Pa.

Managers of the Distinguished Artiste RHEA.

RICH & MAEDER,
To whom all applications for time should be addressed at their
THEATRICAL OFFICES,
Rooms 8, 9, 10, 11, 12, 1
51 WEST 28TH STREET, N. Y.

WANTED
Position as treasurer or take front of house. Bond furnished for any amount. WM. H. HALLMAN, 1812 N. 28th St., Philadelphia.

ELKS' HALL. Broadway and 27th Street,
Can be rented for rehearsals. Use of piano.
SIMMONDS AND BROWN.

WEST LYNNE.
Emotional five-act drama. Address MRS. JANE WESTON ENGLISH, Forrest Home Holmsburg, or MARTHA LAFFITTE JOHNSON, 3307 Walnut St., Philadelphia, Pa.

ACADEMY OF MUSIC
ATLANTIC CITY, N. J.
The following time is open for first-class attractions only: Sept. 14, 18, 19, 20, 21, 23, 24, 26, 27, 28, 30, Oct. 1, 2, 3, 4, 5, 12, 14, 15, 16, 17, 18, 19, 21, 23, 24, 25, 26, 31, Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 11, 12, 13, 14, 15, 16, 20, 21, 22, 23, 24, 25, 26, 28, 29, 30. Good open time in Dec., Jan., Feb.
JOS. FRALINGER, Manager.

PROFESSIONAL CARDS.

HORACE MITCHELL

STARRING IN

A FLAG of TRUCE

AND

THE BURGLAR.

Direction of

EUGENE LANDSBERG.

MR. AND MRS. WILLIAM REDMUND

Under
AUGUSTIN DALY'S
Management.

Address 238 W. 116th St., New York.

WILSON BARRETT

Address LOW'S EXCHANGE,
349 Broadway

MARCUS MORIARTY

AT LIBERTY.

Character. Old Men. Stage Manager.

Address Agents or 39 West 28th Street, New York.

Baltimore.

EDWIN BARBOUR

Address American Dramatists Club, 1440 Broadway.

SEASON 1895-96

AT LIBERTY.

I. A. SOLOMON

The Hustling Advance Agent.

Three seasons with HANDS ACROSS THE SEA. Season 1894-95 with PRINCE PRO TEM Opera Co.

Address until Sept. 15 to care
Rutherford Arms, Southright, N. J.

SYLVIA THORNE

Care of MUNROE & CO., Bankers,
Paris, France.

Emile La Croix

Theodore de Brizac,

NEW BOY

SEASON '95-96.

PANSY

THE BRIGHT LITTLE STAR.

A Wonder. A charming petite Dancer. AT LIBERTY for entertainments. Apply or address her teacher,

C. CONSTANTINE,
26 W. 27th Street, New York.

MR. and MRS.

Wright Huntington

Aug. Thomas' play THE CAPITOL,
Standard Theatre, Sept. 9, 1895.

J. D. WALSH—ANNIE MORTON

And the clever children, MABEL and HAROLD WALSH. All four for three seasons with The Silver King. At liberty. Address, Patchogue, Long Island.

Laura Clement

PRIMA DONNA.

DISENGAGED.

Address 226 West 43d Street.

PROFESSIONAL CARDS.

CORSE PAYTON

AND HIS MERRY COMPANY
Address this office.

R. A. BARNET

Address DRAMATIC MIRROR.

Mrs. MARIE BATES

AT LIBERTY.

Eccentric Character and Irish.

Four years Abigail Prue, Neil Burgess County Fair co.

Address this office or agents.

New York Address: McConnell's Theatrical Exchange, Abbey's Theatre Bldg.

ROBERT DOWNING

EN ROUTE.

Permanent Address: "Edgemore," Benning, D. C.

LOUIS SHEA.

AT LIBERTY.

Permanent address, New Amsterdam Hotel.

GEORGE F. FARREN.

LEADS. JUVENILES. HEAVIES.

Address MIRROR.

JESS. D. BURNS

Possessing a general knowledge of the show business, having acquired it as H. R. JACOBS' representative the past seven years, wants an engagement. Please address JESS. D. BURNS, 209 Alexander Street, Rochester, N. Y.

WM. F. ROCHESTER

PRODUCER.
STAGE MANAGER,
COMEDIAN.

Amateurs coached. Address MIRROR Office.

Charles B. Brooks

At Liberty.

Manager or Treasurer. Six years with The Daly's, last two seasons with the Senator. Address Hotel Nantasket, Nantasket, Mass.

BINGLEY FALES

In J. M. Hill's production of THE CAPITOL.

MISS

LILLIAN LAWRENCE.

LEADS OR COMEDY LEADS.

New National Theatre, Washington, D. C.

EDWARD WEBB

Low's Exchange, Charing Cross,
London, England.

BABY BLOSSOM (7 YEARS)

The Juvenile Pat I.

AT LIBERTY. Address Mrs. John M. Ferguson, this office.

MR. AND MRS. FERD. HIGHT.

JOINTLY OR SEPARATELY.

Old men and old women, comedy, character, etc. Address agents, or 12 Julian St., Roxbury, Mass.

GEORGE L. STOUT.

Straight Character and Comedy Old Men.

FLORENCE S. HASTINGS, soubrette, ingenue, boys. LITTLE MONA, child actress; jointly or separately. AT LIBERTY. 21 Hayden St., Toronto, Ont.

CARRISON BALL

JUVENILES, LIGHT COMEDY.

DISENGAGED.

Address MIRROR.

PROFESSIONAL CARDS.

Charles T. Ellis

IN

"THE ALSATIAN"

SEASON 1895-96.

Address ARCHIE H. ELLIS,
McConnell's Exchange, Abbey Theatre Bldg., N. Y.

MAY PRINDLE

LEADS.

W. C. RICHARDSON

HEAVIES.

At Liberty 1895-96. Address Box 214, Bath Beach, N. Y.

VINCENT C. MINNELLI

MUSICAL DIRECTOR

Finnigan's Ball Season '95, '96

MINA GENNELL

SOUBRETTE.

ANNIE MYERS

At Liberty for Season '95-96.

Permanent address—1837 Edmondson Avenue, Baltimore, Md.

MISS ADA PALMER-WALKER

The Australian Prima Donna,

INVITES OFFERS.

Address this office.

W. F. MACNICHOL

ADVANCE OR TREASURER.

AT LIBERTY.

105 C Street, S. E., Washington, D. C.

JAMES H. WALLICK

TOUR

BANDIT KING,

England, Commencing Sept. 9.

Address: NEW REGENT THEATRE,
Manchester, England.

E. H. WALSH

Seven days ahead of Chas. E. Blaney's

A BAGGAGE CHECK,

Season 1895-96.

AT LIBERTY

JOHN E. YOUNG

SINGING COMEDIAN.

Address till Sept. 1.

ROBINSON OPERA Co., LANCASTER, Pa.

AT LIBERTY.

CHARLES W. DANIELS

Twelve years' experience as Agent, Treasurer and Manager. Late Manager The Hagan and Pope's Theatres, St. Louis, Mo.

Address 3328 Washington Avenue, St. Louis, Mo.

FLORENCE MYRING

With

Tim Murphy's Texas Steer.

Season 1895-96. Address MIRROR.

Robert A. Mansfeld.

RE-ENGAGED.

Third season with Fitz and Webster's A Breezy Time Co. Address MIRROR Office.

MR. THOMAS KEENE

Castleton Corners, N. Y.

CHARLES L. YOUNG

Business Manager.

Jeffreys Lewis, 1895-96.

JOSIE KNIGHT

LEADS, OR CHARACTERS.

At Liberty.

Address Mrs. Beaumont Packard, or MIRROR.

ELLA AUBRY

Ingenue or Light Comedy. High Soprano.

AT LIBERTY.

Address Mrs. Beaumont Packard, or MIRROR.

ELEANOR MERRON

AT LIBERTY.

Leading and Light Comedy.

Address MIRROR or Agents.

BEATRICE INGRAM.

Ingenue and Comedienne.

McCullum Stock, Pe.k's Island, Me., for the season At liberty after Sept. 1. Address MIRROR.

PROFESSIONAL CARDS.

HARRY CLAY BLANEY

Comedian
'95-96
Mr. David Henderson's
AMERICAN EXTRAVAGANZA CO.

Harry A. Smith

WITH JACOB LITT

Season 1895-96.

Geo. Robeling

COMEDIAN.

Just closed 12 weeks with George W. Monroe in My Aunt Bridget.

OPEN FOR ENGAGEMENTS.

Address this office.

Alice Kauser

DRAMATISTS' AGENT.

European and American Plays for Sale.

Address, 1432 Broadway, New York.

HENRIETTA BERLEUR

Leads or Heavies.

AT LIBERTY.

Address MIRROR.

JOE KELLY

COMEDIAN.

Season '95-96.

WARD AND VOKES CO.

Address as per route.

F. P. MINNELLI

Director of Music.

Specially engaged as Orchestral Leader with Powell the Great.

Special attention given to elaborate orchestrations of incidental music for legitimate or scenic productions.

Address Delaware, Ohio.

Ben Lodge

Lyceum Opera Co., Atlanta, Ga.

Permanent address, 415 West 48th St., New York city.

Dickie Delaro Schuyler

AT LIBERTY.

Address agents, or MIRROR.

ROLINDA BAINBRIDGE

Juvenile Leads.

CHAUNCEY OLCOTT CO., SEASON 95-96.

EMYLINE BARR

Late with ALABAMA.

AT LIBERTY.

Address MIRROR.

JUNE STONE

Straight, Light, Low or Eccentric

COMEDIAN

AT LIBERTY. 1894-95, Brownies.

Address this office.

WM. TALBOT RAYMOND

Irish and Character Actor and Singer. Creations last season: Sergeant Myles, McDonough's Young America. Tim Maguire, Gus Heege's A Genuine Gentleman.

Long Branch, N. J.

FLORENCE ELLIS

Original Little Duke of Booth's Theatre.

DISENGAGED. Address MIRROR.

CAPT. W. H. DAILY

Advance Agent or Business Manager, at Liberty. Address Lynn, Mass.

VAUDEVILLE STAGE

THEATRES AND ROOF-GARDENS.

Proctor's.

Maggie Cline, who is now called "the Irish chanteuse," still heads the bill. The other strong features are James F. Hoey, of "thank you very kindly" fame; Watson and Hutchings, German sketch artists; and Ward and Curran, the two Clippers.

The rest of the entertainment is furnished by Adolf Popper, who has a troupe of trained white rats; John and Harry Dillon, the parody singers; Theo, musical artist; McLean and Hall, black and white face comedians; Lillian Green, character change vocalist; Darling Sisters, comediennes; McAvoy and Rogers, sketch artists; Silence Vyse, balladist, and the lady orchestra. The Sunday concerts are given as usual.

American Theatre Roof-Garden.

This is the last week of the season at this resort, and an unusually fine bill is presented. It is headed by George H. Wood, the "somewhat different" comedian. A close competitor for public favor is Thomas J. Ryan, of Ryan and Richfield, in Irish impersonations. Madge Ellis, the dainty soubrette, introduces two new songs: "If I Like It When I See It, Why I'll Take It" and "She Wanted Somebody to Play With." Others in the bill are Charlotte Perry, mimic; Thompson and Collins, professors of chin-music; Harris and Fields, German comedians; the Fremonts, sketch artists; and Lloyd and Lane, singers and dancers.

Keith's Union Square.

The Rossow Brothers still head the bill, and are as popular as ever. Sam Bernard, the eccentric dialect comedian and reciter, is another strong feature. The other performers include the Manhattan Comedy Four, singers; Pat Reilly, comedian and draughtsman; La Mothe and Maynard, aerial bar performers; Nelson and Milledge, in their farce, "Glass Put In"; La Porte Sisters, duetists; McBride and Flynn, Irish comedians; Ray Burton, juggler, equilibrist and sharpshooter; Meehan and Raymond, parody singers; "Chinese" John Williams, in imitations of Mott Street characters; Forbes and Quinn, singers and dancers; Frank La Rosa, flying-ring expert; J. W. Harrington, comedian and mimic and Mapes' illustrated views.

Madison Square Roof-Garden.

Several favorites are retained this week, including Lottie Gilson, Haines and Pettingill, and Press Eldridge. The other entertainers are Fields and Lewis, comedians; Cushman and Halcombe, duettists; Mamie Conway, character vocalist and dancer; Lina and Vani, acrobats; Lawrence and Harrington, the Bowery tough and his girl; Fritz Young and Miss Sells, Elise and Louise Sartori, and the Forest City Quartet.

Koster and Bial's Roof-Garden.

John W. Ransone continues on the even tenor (or bass) of his way as the chief attraction here. His assistants this week are Smith and Campbell, talking comedians; Clairesse Agnew, singer and dancer; Tom and Lillie English, musical artists; Joe Hardman, eccentric comedian; Lottie West Symonds, Irish character singer; Layman, the man of a thousand faces; the Midgeleys, sketch artists; Hafford and Mautelle, character vocalists, and Bryant and Saville, in a musical sketch.

Casino Roof-Garden.

This week the following artists appear: The Four Gardners, including Master Dick, the bâton manipulator; Len Ross, the male Melba; Hayes and Post, acrobatic comedians; Elsie Irving, "The Ideal Trilby"; Sanford and Lee, comedians; Julia Lee; Anna Suits; Rexo and Reno, as Svengali and Gecko; O'Neil and Sutherland; Bertie Crawford, the Tennessee Nightingale; Mae Lowery, chanteuse; and the Sisters Leigh in their Trilby dance. Next week the management will add the Russian Imperial Court Orchestra to the other attractions.

Tony Pastor's.

Al. Reeves' own company occupies the boards here this week. Besides Mr. Reeves and his faithful banjo, the company includes Agnes Charcot, hypnotist; Unthan, the armless wonder; the three Gaiety Girls, Hope Curtis, Margaret Webb, and Alice May, vocalists and dancers; Le Moyne Brothers, acrobats; Dan and Nellie Hiatt, musical experts; Cora Routt, serio-comic; Wills and Barron, sketch artists; and C. W. Williams, ventriloquist.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Tony Pastor's cosy little theatre was opened for the season on Monday last. The opening bill was good, and contained a number of favorites. The only criticism that could be made is that there were too many acrobatic comedy sketch teams on the bill. Out of a total of nine acts three were of this description. The Russells, Dollie and Harry, by far excelled the other teams. Their sketch is called "The Canvasman and the Texas Girl," and in it Miss Russel did some remarkably graceful dancing. Her attitudes and posings were perfect and what is more, extremely modest. She accompanied herself on the mandolin as she danced. Her partner tumbled skilfully and they finished with double feats which were received with applause. Fisher and Crowell and Whiting and Shepard did turns which were similar to each other in many respects. Their work is clever in its way, however, and they made individual hits. John and Nellie McCarthy sang several parodies, including "Wash Me, Mother," "A Widow and Daughter in Blue," and a rigmarole about the heroine of De Maurier's novel. Will H. Fox played the piano with his toes, heels, nose and hands introducing his various imitations. It is a significant fact that he was more heartily applauded when he dropped the burlesque business and played one or two half-classical selections than for all the funny part of his act. Lottie West Symonds sang some songs of the Maggie Cline school with some success, and then the inimitable Russell Brothers kept the house in a roar for half an hour with their sketch. James gave imitations of Kate Claxton and Madame Janauschek in his own peculiar way. The Travelles finished the performance with some clever sleight-of-hand and shadowgraph work.

PROCTOR'S.—Maggie Cline was the star last week, and her popularity was shown by the increased attendance. Collins and Henshaw performed an amusing sketch, which was marred by too many references to themselves, their work, their salary and their own business, with which the audience had no concern whatever. Maude Harvey sang a couple of songs, and danced neatly. The LeMoyne Brothers did a horizontal bar act which was remarkably daring and effective. The tramp member of the team ought to adopt a more robust tone of voice. That wheezy accent is very irritating. Zelma Rawlston made quite a hit with her songs. She has grace, voice and a charming manner. Husted and Guyer, two nimble-footed girls, were quite successful with their sketch. Their trained dog also made a pronounced hit. Spar row, the juggler, proved that he could not only juggle but dance and turn flip-flaps as well. The Killingbecks did a club swinging act which was remarkably long but very interesting for those who are fond of watching the Indian club exercise. Boyd and Ralston kicked each other around the stage and sang and danced and raised a disturbance generally, compelling laughs at the same time. Daily and Devere in their familiar Irish sketch were as successful as ever. Lillian Green repeated her success of last week and Shayne and Worden proved amusing in their comedy sketch. Carr and Jordan in A Farce Comedy Rehearsal sprang some jokes which were not hackneyed, and in many other ways proved themselves superior to the general run of sketch artists. The lady orchestra are improving as the days go by.

MADISON SQUARE ROOF-GARDEN.—Some of the nights last week were very chilly, and the mediocre performers met with a very chilly reception, which was natural, under the circumstances. The Rogers Brothers moved the cracked ice which was in the atmosphere, and after that the performers had an easy time. These Dutch knockabouts are as funny as any team on the variety stage of the same line, but one or two of their jokes ought to be left in their trunks until they get back to the city later in the season. Lottie Gilson sang the same songs over again in the same way. She also has one line in her kissing song which she should not use above Thirteenth Street. Pauline Von Arnold sang three songs acceptably; Brooks, Denton and Ossman performed some banjo selections which met favor; Narcissus continues to be their star piece. The Judge Brothers performed their marvellous feats of strength and agility, and Maude Raymond sang some up-to-date songs and told one joke which was received with a good deal of laughter. Press Eldridge and Haines and Pettingill furnished the dark-complexioned wit of the evening, and most of it was good. The Beaumont Sisters sang and danced prettily, and Post Hayes did a comic acrobatic sketch which was very entertaining. Emma Krause wound up the bill with some songs.

CASINO ROOF-GARDEN.—Olivette, the mind reader, continued her success last week, as did also O'Neil and Southerland, the acrobatic dancers; Rexo and Reno, the "Fin-Fin" acrobats, Hodges and Larchmere, the buck dancers, the Galambos, fire and electric manipulators, and the Leigh Sisters in their cuticle display dance.

The others who appeared were Don Leno, character vocalist; Magnetic Newton, who introduced a new version of "The Band Played On"; Joe Welch, the American costermonger (whatever that means), who sang a song about the Bowery and told several Jewish jokes; Elsie Irving, who is billed as "the ideal Trilby"; May Cook, a talented cornetist from California; Girard and Thompson, who did a good knockabout song and dance act; Nellie Daly, whose nimble dancing was applauded; Ida Russell, who sang of life on the East-side; Dryden and Mitchell, the gambler and the Celt; and Katie Allen, a clever skipping-rope dancer.

AMERICAN.—The living statues posed for the amusement of large crowds last week. While they were resting between poses the visitors were entertained by Madge Ellis, who introduced with success Lottie Collins' latest, "I Went to Paris with Papa." It will never make the noise in the world that "Ta-Ra-Ra" did, but it is a clever little ditty. Smith and Cook did some comedy work which was amusing; Thompson and Collins talked jokes to each other until they were black in the face; Harris and Fields were equally amusing; Edgar Ely impersonated the new man, and made him appear a very dainty creature indeed. Nellie Seymour made an emphatic hit; she is one of the cleverest serio-comics we have. Charles and Allen sang some new parodies, and Lloyd and Lane, Belle Fullerton, and Madame Boatland worked hard to amuse, with considerable success.

KOSTER AND BIAL'S.—The three Sisters Hawthorne introduced an entirely new act last week, which was just as clever as anything these talented girls have done so far. Their costumes were stunning, and their singing and dancing of a catchy style, which brought them plenty of applause. John W. Ransone continued his hit as the Ruler of New York; Kokin, the juggler, threw things in the air and caught them deftly; Lizzie B. Raymond sang some new songs; O'Dell and Page did some clever acrobatic work; and John and Harry Dillon sang long rigmaroles to the airs of the popular songs of the day; John and Nellie Healey appeared in a funny sketch; the McNulty Sisters sang sweetly and danced with grace; Clairesse Agnew, the nimble dancer and 'cute singer, renewed her success; Marietta and Belloni and their birds made their usual sensation; Conroy and Fox created laughter with their Irish sketch, and the Hungarian band played soft sweet music before and after the performance.

KEITH'S UNION SQUARE.—The Rossow Brothers continued their engagement last week, and received an ovation at every performance. Professor T. J. Mapes presented a series of stereopticon views, which were remarkable for beauty and interest. On the programme they were called "the feature of John L. Stoddard's Famous Lectures." Demonio and Pantzer, "the funny demons," did an acrobatic act during which they tried to prove that there are some bodies without bones. Hogan and Glenroy presented their boxing sketch, "The Student and the Tramp," which was as effective as ever. May Wentworth sang and played the piano; then she gave an imitation of the keys as "Paddy Whisky," without his extravagant make-up. Florrie West, fresh from England, sang four songs, all of the latest English pattern, and met with success in each one. Her first song, "Arrah, go on!" is good, and would make a great addition to Maggie Cline's repertoire although Miss West's rendition of it could scarcely be improved upon. She sang another new song, "Salute My Bicycle," in a bloomer costume, which was well received.

The Manhattan Four, one of the funniest and cleverest quartets now before the public, were obliged to respond to real encores. They sing well, and their funny business is really humorous. Francesca Redding and Hugh Stanton presented the comedietta, A Happy Pair, with good results; this little play affords an opportunity for real comedy acting, and this team took advantage of it and made a good impression. The pianist might have played something more appropriate than "Mamie, Come Kiss Your Honey Boy" when the curtain fell on this act.

Sherwood and Moore presented the sketch which was noticed here when the team was Bergere and Moore; Miss Moore was as pleasing as ever, and Miss Sherwood took Miss Bergere's place to the perfect satisfaction of everybody. The act of Melville and Conway had a few novel points and was very entertaining; Melville's juggling was clever, and the comedy business in their duet was very good, indeed. Swan and Bambard, a knockabout team, did some good tumbling; the Weston Brothers did their familiar musical act; Samuel Burt climbed up in the air on an unsupported ladder, undressed himself to his tights and then climbed down again; as an exhibition of steady nerves it was remarkable. Collins and Collins did a regulation song-and-dance act which was satisfactory.

SUICIDE OF AN ACROBAT.

The body of Fons Antonio was found floating in a pond near St. Louis on Aug. 19. He was in his time a celebrated performer, third owner of Antonio Brothers' Circus, and later part-proprietor of a cafe under the Olympic Theatre, St. Louis.

At one time he was quite wealthy, but of late he has been very poor, and as his health was bad he was unable to make a living at his profession.

Antonio's right name was McGlassey. He was sixty years of age, and leaves a widow and a brother. His remains were interred by theatrical friends in a St. Louis cemetery.

A ROOF-GARDEN INCIDENT.

It was a hot night and the Casino roof was pretty well filled with a crowd of perspiring but good-natured New Yorkers and out-of-towners who thought they were seeing the sights.

Just as the orchestra was playing the opening selection a well-known leading man who gets a fat salary for his regular features and his extra wide chest, stalked through one of the aisles, glancing from side to side to see if there were any susceptible damsels with undersized escorts whom he might kill with one of those eye-flashes which he has worked with such good effect time and time again behind the footlights.

He was accompanied by a man much older than himself, who seemed to revel in the fact that he was with the young actor with the dreamy eyes.

The player saw a couple of chairs near a table in the unreserved portion of the roof, and he and his companion seated themselves. The companion immediately ordered drinks for both.

While they were drinking a strange look crossed the leading man's face. He looked himself all over and seemed to realize that there was something wrong. At last a sort of "Aha! I have it!" look came into his eyes, and with an imperious gesture he summoned the waiter.

"Bring me a package of —— —— cigarettes," he said, mentioning a brand which retail for five cents a box. The waiter returned in a few minutes with the "coffin nails," and the actor put his hand into his pocket to get the money to pay for them.

"How much?" he asked carelessly.

"Fifdeen cendts," said the waiter with a Teutonic smile.

This actor is not famous for his facial expression, but at that moment his visage went through a series of lightning changes which would have done credit to Sir Henry himself.

He paid the waiter, who was evidently quite disappointed at not receiving a tip, but when he saw the angry look in the actor's eye, he made a hasty retreat.

Nothing seemed to please the leading man after that. The stage performance annoyed him especially. Just at the time a youth with no voice and less ability was trying to sing a song with a very English twist, and the leading man criticised him very severely.

"A man that can't do any better than that ought to be hissed from the stage!" he said; and to carry out the idea, when the performer had finished the second verse, this man, who always acts the gentleman on the stage, gave vent to a loud and prolonged hiss, which caused everybody on the roof to turn in his direction.

Then in a leading-man voice, loud enough to be heard by several very respectable women and men who were sitting around, he said to his friend: "If he wants to be so G—d d—— London, he ought to be London enough to take a hiss when he deserves it!"

To tell the truth, the singing was very bad, but the rest of the audience didn't quite approve of the course of the handsome young leading man with the curly hair, and the indignant glances which met his dreamy eyes whichever way he turned them caused him to realize that that part of the roof "was awfully hot." So he and his elderly friend made their exit as gracefully as possible.

And to think that all this disturbance was caused by his having to pay fifteen cents for five cents worth of cigarettes.

HOLMES' OPENING.

Holmes' Star Theatre, on Jay Street, Brooklyn, which has up to this season been devoted to the presentation of melodramas at popular prices, was opened yesterday as a continuous performance house. The theatre has been entirely redecorated and renovated throughout, at an expense of over $10,000. The decorations have been made by Arnold and Lock, who are doing the work on Colonel Sinn's new Montauk Theatre in Brooklyn, and they reflect great credit on this firm. Under the balcony are three beautiful panels; the centre one representing Literature, and the others showing cunning little Cupids surrounded by flowers. These panels are surrounded by small electric lights which show them to the greatest advantage. The general tone of the decorations is salmon pink and ivory, the balcony and gallery fronts being done in ivory and gold. All the woodwork is finished in white enamel.

New furniture, hangings and scenery have been provided; a new floor has been laid on the stage, and a new switch-board, from which the 1,800 incandescent lights are controlled, has been put in place. The old hanging chandelier has been replaced by an electric star containing seventy lamps.

The ladies' reception room is a gem in its way. Glazed tiling and plumbing of the most modern and expensive kind has been put in, and everything possible done for the comfort and convenience of visitors. The toilet rooms on each floor are as elegant as possible, even in the gallery.

The openig bill is what Colonel Holmes calls a "corker," and includes Lew Dockstader, Conroy and Fox, Sisters De Van, the Four Lassaids, Stanton and Redding, the Ammons, Clerice Trio, W. F. Denny, Rexo and Reno, John H. W. Byrne, McNulty Sisters, Kokin, "Tiddledewinks," Carlin and Claire, George E. Evans, and Marie Mather.

Augustus S. Teets leads the orchestra, which plays during part of the afternoon and evening, and a competent pianist will play when the musicians are away.

Harry Hogan is the business manager of the Star, and Thomas Martin, the handsomest stage-manager in the country, will look after things behind the scenes.

PROCTOR'S PLEASURE PALACE.

Proctor's new house in Fifty-eighth Street will open next Monday at 12 o'clock noon, with a vaudeville performance which will run until 11 P. M.

The scale of prices will be about the same as that which prevails in most regular theatres, so that those who prefer to view the performance from a box or a front reserved chair can do so, while those who do not care to pay for this privilege can be accommodated at any figure they may care to pay. Every visitor, however, will have the liberty of roaming through the whole establishment at will, no matter which door he enters by.

The opening bill will include Lockhart's elephants, the Sisters Anderson, equilibrists; Donaldson Brothers and Ardell in Scenes in the Zoo (Zoo); W. T. Carleton, the baritone, and many others.

HYDE AND BEHMAN'S OPEN.

Hyde and Behman's Theatre on Adams Street, Brooklyn, opened for the season yesterday, with a long bill, headed by the Aerial Ballet Troupe. The other performers included Barney Ferguson, Maggie Ferguson, the Lucifers, the Lundgreens, the Garrisons, the Nawns, Kaye and Henry, McBride and Goodrich, A. O. Duncan, and several others. Matinees will be given every day.

FOREMAN AND WEST.

This week a picture of Edgar Foreman and Julia West, in one of their most effective poses, is presented.

This team, who have been very successful both on the legitimate and vaudeville stages, have secured a new sketch which they call "Two Sides of Life," in which they make several very quick changes and do some comedy work of a high order.

They play vaudeville dates only this season, and as an evidence of the esteem in which they are held, it may be said that in three days they succeeded in booking twenty-four solid weeks, most of the time being in New York. They open their season at the Madison Square Roof-Garden on Sept. 2. They will spend the intervening days listening to the wild waves at Asbury Park.

ANOTHER ATLANTA THEATRE.

An immense variety theatre is being erected on the old Capitol site, Marietta and Forsyth Streets, Atlanta Ga.

The building covers an area of 15,000 square feet, and will accommodate immense crowds; performances will be given every night while the exposition lasts, and only first-class artists will be employed.

The place will be called the Trocadero and will be only a temporary structure, to be replaced by an office building as soon as the exposition closes.

VAUDEVILLE JOTTINGS.

Conwell and Swan, buck dancers, who were with Cecil Spooner's company, left that organization while it was playing at Fort Scott, Kans., at the request of Manager Spooner.

The Bijou Theatre in Paterson, N. J., Ben Leavitt, manager, opened for the regular season on Aug. 15. The house has been entirely renovated, everything being new. Business so far has been excellent, and the outlook is promising.

Le Clair and Leslie, who were billed at Keith's week before last, threw up their engagement on Monday evening, on account of having been placed in what they considered a bad place on the programme. They have signed with Proctor for sixteen weeks.

Maggie Cline has added "Still His Whiskers Grew" to her repertoire.

The Mimic Four, who have just finished a successful engagement at the Masonic Temple Roof-Garden, Chicago, are at the Park Theatre, Boston, for the next two weeks. Their act has been well received everywhere and they will doubtless have a very prosperous season.

Pat Reilly makes his continuous vaudeville debut at Keith's Union Square.

A leading New York paper, speaking of the Donaldson Brothers, who are to appear at Proctor's Pleasure Palace, said that they are to appear in "Scenes in the 200," instead of "Scenes in the Zoo."

Adele Purvis Ouri dropped into the MIRROR office one day last week. She expressed herself as being delighted with the vaudeville department of the paper, and wished it every possible success.

Robert A. Mansfield has written several new songs, which he has introduced in A Breezy Time with success.

For the benefit of those who may have confounded the names, it may be remarked that Don Leno, who appeared on the Casino roof the week before last, is not Dan Leno, who is one of the most popular comedians in London.

The Sisters Anderson, equilibrists, from the London Empire, arrived last week on the *Havel*; they open at Proctor's Pleasure Palace on Sept. 2.

Marie Schindel, character dancer, was a feature of last week's bill at the American Roof-Garden.

Maggie Cline has signed a contract with F. F. Proctor to appear only at his theatres when she is playing in New York.

Master Willie C. Meek, the boy soprano balladist, will return to the city this week after a six weeks' outing spent with his uncle, W. C. Elmendorf, at West Hampton Beach, Long Island, and Peekskill, N. Y. Master Meek will shortly resume his tour of the principal vaudeville houses between New York and San Francisco.

Manager Fred. Rider, of the New Night Owls Burlesquers, has engaged Florence Miller to lead the bill, which will include Saharet, the dancer; Gordon and Lick, musical comedians; Sam Collins and Vinie Henshaw, formerly of The Black Crook; Lew Carroll, comedian; Blanche Walworth, vocalist; and the Four Sisters Vaughn. Entirely new costumes and scenery will be carried, and the productions will be elaborate.

Alice Maiden, soprano of Wills and Dolson's Two Old Cronies company, closed with that company Aug. 3, and will start on a six weeks' tour over the Hopkins Circuit on Sept. 1, after which she will tour the Keith circuit. Miss Maiden is spending her vacation in Albany.

The singing of Zelma Rawlston, who appeared at Proctor's last week, was highly appreciated, especially by the afternoon audiences. Her rendition of "Sally in our Alley" is notably clever.

Donaldson Brothers and Ardell, who are to appear at Proctor's Pleasure Palace next week, are American performers who went to Europe nine or ten years ago to get a European reputation. They found it so profitable abroad that they remained there ever since.

Dolan and Lenhart report that their Trilby travesty has been very well received. They are at the Grand Opera House, Boston, this week, and have been engaged for that house for six weeks during the season.

Nettie Traband, late of Barnum and Bailey's Circus, has been engaged by the managers of the Toronto Exposition for a season of three weeks; she will do her fancy swimming act.

Bennetto, the marvellous contortionist, who astonished and pleased the patrons of the Madison Square Roof-Garden during his long engagement there this Summer, has been making a great success at Shea's Music Hall, Buffalo, where he has been the star feature of a strong bill. Bennetto's act is novel, original and very effective. Even his most intricate turns are done with ease and grace remarkable.

Silence Vyse is the name of a performer at Proctor's this week. She is not a pantomimist, as might be supposed; but a ballad singer. A humorist in the audience the other day said: "She'd make a good partner for Roosevelt; while he is shutting up the saloons, she can sing songs about virtue, and Silence Vyse, see?"

Gilmore and Leonard will, during the season of 1896-97, head their own show. Sam Dessauer will manage them.

Owing to an accident to one of the Three Judges while practising at Binghamton, they were unable to open with Al. Reeves' company at Tony Pastor's yesterday. Manager Reeves engaged the Le Moyne Brothers to fill the vacancy.

The Gaiety Girl Trio, who are at Tony Pastor's this week, were members of the original Gaiety Girl company which appeared at Daly's with such success. The trio is composed of Margaret Webb, soprano, Hope Curtis, mezzo-soprano, and Alice May, contralto. Since

their entrance into the vaudevilles these girls have met with great success and they will probably continue in the same line all season.

Henry Lee, the American actor who got tired of struggling for success in the legitimate drama, and went into the music halls in London, introducing an entirely new style of entertainment, has gone to South Africa with Manager Zimmerman at a salary of $500 a week.

The principal attaches of Tony Pastor's this season are: Treasurer, Frank J. Hardman; advertising agent and chief doorkeeper, William Kennedy; master mechanic, George Haffman chief usher, Harry Reed; musical director, A. E. Voos; and property man, Horace E. Weaver.

Clara Wieland, a well-established favorite in London, has signed a contract to appear at Koster and Bial's during the season. It is said that her salary will be $450 per week. Her style of singing is said to resemble Vanoni's.

The tour of the Carmelita Valdez Vaudeville company has been postponed temporarily owing to the illness of Miss Valdez. Manager Henry Spencer announces that he will start out as soon as she recovers and he can reorganize his company.

Montgomery Irving the strong man, has written the words of a song that has just been published by M. Witmark and Sons. It is called "When I Kissed Mother Good-Bye!" The music is by Nat. Mann.

A genuine Russian Imperial Court Orchestra will be a feature of the entertainment at the Casino Roof-Garden next week.

John T. Keegan, of the sketch team known as the Keegans, will, in partnership with James T. Keese, take out the Irish drama, Nora Machree: they have already booked the play for fourteen weeks.

Harry Wright, the singing comedian who used to be such a favorite with Edward Harrigan's audiences, has joined forces with Smith O'Brien, who has starred in Irish comedy; they appear at the variety houses in a sketch which will allow them to show their talents jointly and separately.

The Rossow Brothers will begin a two-weeks' engagement at Poli's Theatre, New Haven, next Monday.

Valesca, the trapeze artist, who played a week's engagement at Keith's Theatre, Boston, was so successful that she was at once engaged by the management of the Grand Opera House for the week following.

Fred. Irwin, of the Irwin Brothers' Big Show, has bought an attraction known as the Meteors. The performers so far engaged for the Show are the Mimic Four, the Totjudge Family, O'Neil and Sutherland, Sam and Kitty Morton, Dot Davenport, Johnson, Davenport and Lorella, and Grangeau and May, the wire-walkers who will be the star feature.

John W. Isham's Octoroons opened their season on Saturday evening, Aug. 24, at the Olympic Theatre with great success. In spite of the warm weather there was a large audience which was highly pleased with the performance. The entertainment began with a new burlesque entitled The Blackville Derby, in which hits were made by Frank Malby, the Holliday Sisters, Billy Johnson, the sixteen tropical belles in the Honolulu dance; Tom McIntosh, Tom Browne in a Chinese impersonation, and Mrs. Tom McIntosh. The other performers who made hits were Madah A. Hyer, of the Hyer Sisters, and the Mallov Brothers. The Twentieth Century Swells was a taking feature, with special effects. The programme closed with a sketch called Thirty Minutes Around the Operas, introducing Madam Flowers, "the bronze Melba," who sang among other things a selection from Cavalleria Rusticana with great success.

FOREIGN NOTES.

R. G. Knowles is trying to popularize the game of baseball in England.

Chips, Bits and Pieces is the title of a sketch now being performed at one of the London halls.

Vesta Tilley has an elegantly fitted steam launch called *Vesta*, in which she spends part of her time during her vacation.

Lottie Collins, who has been very ill, is again at the London Palace.

Stelling and Revell, the comic bar performers, have been re-engaged to appear at the Alhambra for eight weeks next year.

Bessie Bellwood was sued lately by a London agent for commission. The referee has decided that she must pay. The amount, including ten per cent. of £300 benefit and a £30 loan, is over £624.

James Berry, late public executioner of England, is making a tour of the English variety theatres, delivering lectures on life in the English prisons, with stereopticon views.

Vincent Sternroyd, a good-looking young actor, who played several seasons in America with Richard Mansfield and E. H. Sothern, is at present appearing in one of the London music halls with Miss R. T. Roma, in "A Pair of Lunatics," which has been broadened somewhat to suit the supposed tastes of the music hall audiences. Mr. Sternroyd is said to have been quite successful in his new venture.

Petrie and Elise are doing their "Old Toll Gate" sketch in Dundee.

"En voulez-vous des z'homards," the cry which is now setting Paris by the ears, was made the subject of the leading article in the Paris *Figaro* in one of its late issues. The author of the song which has gained popularity in so short a time, and which will probably die out as quickly, is Maurice Talmeyer.

"An expert and competent staff of surgeons specially retained by the management, to repair broken and cracked sides," is the statement placed under the name of a popular comedian in the advertisement of a London music hall. While they are about it, the managers might as well retain a few more medicine men to mend the jaws of those who dislocate them by yawning at the acts of some of the other performers.

Rosario and Rafael, child acrobatic equilibrists, have made a decided hit at the London Empire.

Joe Palle, an English comedian, died in Dundee recently.

Vesta Tilley is making a tour of the English provinces, which will last until Christmas, when she will appear as Robinson Crusoe at the Princess' Theatre, Manchester.

"Oh! the Gee Gees!" is a new English song. It will probably be heard in New York soon as "Oh! the Goo-Goos!"

The Theatre Vereingang in Amsterdam, Holland, closed recently, and several actors, including Ralph Terry, lost their salaries.

Estrella Sylvia, the serpentine dancer, who introduced the dance at the London Empire, died at Madrid, on Aug. 9.

"Round My Baked Potato Can," is the title of a song which is being sung by Marie Tyler in London.

The South London Music Hall, which was opened in 1800, and which has been closed for some time, was put up at auction recently and bought by William Lovell, who is supposed to represent a syndicate for £228,105. The lease has forty-five years to run, at an annual rental of £465.

One of the feats performed by Al. Mark, the strong man, is the driving of a five-inch nail, using his fist instead of a hammer.

A musical production, founded on Shakespeare, will be given at the Oxford, London, towards the end of this month; it will be in six scenes, and the scenery and mountings will be on a magnificent scale. The libretto is by Julian Cross, and the music by W. G. Eaton. George Leyton will play the principal part.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—The past week Hopkins' West Side Theatre has received the same treatment at the hands of the public as heretofore. It is certainly remarkable that people will attend the theatre and stand at that through a long performance with the thermometer about 95 in the shade. Such has been the case at the above-mentioned house throughout the extremely warm weather. Colonel Hopkins had the people inspotized with an attractive bill that was simply irresistible. Princess Lilly Dolgorouky, the accomplished violiniste, accompanied by her troupe of Royal Russian Troubadours, including Madame Marquitta, the sweet contralto; Ola Hayden, clever Nichulls Sisters, Smith and Fuller, an excellent musical duo; O'Brien, Jennings and O'Brien, travestists; Hickey and Cole, Joe Hayden and Queen Hetherton, the aerial wonders, Tower and Frobel; and the Hopkin's Stock co. all did their share towards making everybody happy.

At Hopkins' new west-side house the business has been on the increase since the opening, and with the splendid bookings cannot fail to become a winner. Billy Emerson appeared to the delight of all present. Harry Gilfoil, in his original specialty, the Whistling Waiter, made a decided hit, and Fulgora, Ganivet, Clayton, Jenkins and Jasper, Angela Sisters, Florence Wright, Reto, Carrie Carpenter, and the stock co. made up a bill that was thoroughly enjoyable. Charles E. Elliott is the congenial business manager of both Colonial Hopkins' theatres.

A most agreeable surprise was the opening of the New Tennis Theatre. Beautified beyond recognition the old Clark Street Theatre has entirely disappeared and in lieu thereof we have the new palatial theatre known as the Tennis. The decorations though rather elaborate are principally terra-cotta and bronze and differ somewhat from the other continuous houses. Manager Charles Tennis was elated over the opening and is very confident of success with his new venture. The opening bill was a very well selected one, headed by Inez Mecusker and her street urchins, surrounded by a typical New York street scene at Herald Square. The sketch was novel and very pleasing. Dora Wiley Tennis, the sweet singer from Maine; Dave Marion, the song-writer; Albertus and Bertram, "college boys"; Three Marvelles, grotesques; James Wallbrook, dancer; Beech Family, sketch artists; Oberti, aerialist; Master Frank Whitman, violinist; Anvy and Flora McKees, comedy sketch artists; and the Tennis stock company made up the very good programme.

Sam T. Jack's Opera House opened last Saturday night. The house presents a beautiful appearance, everything having been renovated and redecorated. The attraction was Mr. Jack's famous Creole company enlarged to about thirty-five members, and each one can do something to amuse. They are all stars, so to speak, and for nearly three hours kept the large audience in good humor. Mr. Jack has everything his own way, as far as burlesque is concerned. He will have the only theatre in Chicago devoted exclusively to burlesque, and the list of leading burlesque and vaudeville artists that have signed with him is a long one. Two performances a day will be given, and the admission will range from twenty-five cents to one dollar.

The Olympic had one of the best bills since the opening, and the attendance has been uniformly large, especially so at night, and considering the extremely warm weather the matinees have been very good. The high-class bill presented during the week consisted of Masard and Marba, acrobats; the Three Merrilles Sisters, the talented and refined trio; Professor Warmwood's dog and monkey circus, a funny act, indeed; Lizzie and Vinie Daly, the dancing meteors; Harry Hastings, comic singer; Lynch and Jewell, comedians; Bert Jordan, buck dancer; three Maretta Sisters, Lillie Laurel, imitations of Vesta Tilley; Clement and Boyd, Celeste, Nestor and Williamson, Julia Kelly, Appleton Brothers, and Aldine and Alda, completed the long bill of entertainers.

The Masonic Temple Roof-Garden continued with its usual well selected programme, embracing the Mimic Four, who were the star feature of the bill, in their funny Trilby burlesque, which made a great hit; Lillie Western, Mays and Hunter, Gyari Juliska, Gilmore and Bashell, May Templeton, Master Rob. Reilley, and others. George Fair has had the weather and people with him all Summer long, and the Roof-Garden is now a decided success.

Frank Hall's Casino has been drawing good houses since the opening; and the performance was an excellent one from start to finish. The house is a model of comfort and beauty, and each act was framed with new scenery that embellished every turn. The Trilby dancers, boxing cats, Ferris' act of hypnotism, Gotham City Quartette, and innumerable other specialties were very enjoyable. Walter Plimmer has charge of the stage, and a better selection could not have been made. Maze Edwards says many novelties will follow in rapid succession. Manager Frank Hall has just closed a contract with Cora Beckwith to float in a mammoth tank of water for a period of forty days for a purse of $1,500. This will surely be a big drawing card as was the case a year ago at the Casino.

The first week of continuous performances at Havlin's did not bring forth a very large attendance, though the artists were many and good. However, the coming week promises better. The colossal George K. Fortesque and Richard Gorman (not Golden as was advertised), were very funny; Frank Cushman's imitations were good, although slightly marred by a poor accompaniment; the French equilibrist Kins-Ner; Bryant and Clever, duettists; the juggler Leonzo; John M. Traynor and Lillian Floyd, were all well received, but the hit of the evening was made by Hilda Thomas, assisted by Frank Berry. The dramatic co., with Milton Nobles, contributed in a pleasing manner.

Within the past week signs of life have been observed about the big Royal Winter Circus and Water Carnival Building, denoting the first preparatory steps for the opening of its second season on Oct. 12. Manager Hall has booked the best that money can procure.

The Orpheus had an excellent array of vaudeville talent that entertained quite a large audience. On Aug. 27 Emil Stoessel will have a benefit at this house.

Manager Morton, of the Park Theatre, presented a good entertainment given by Kumin's local comedy, Levee Misfits; Hulu-Hulu dancers, The Hewletts, Attil Spencer, Burke and West, Flora Athel, Nelson and Marguerite, Kitty Kumins, Dick Kumins, Paus La Petre, Mabel Hazelton, Morania, Sophie Walton, and the barefooted Trilby dancers.

The big Coliseum building fell last Wednesday night with a great crash, and all that is left of it is a pile of ruins. Fortunately about five hundred workmen employed on the night shift had left the building an hour before the wreck, and the mammoth structure was deserted. Although representatives of the Construction Company were at first inclined to say the building would be ready for use by Barnum and Bailey's Circus Sept. 2, if under a canvas roof, they later said that the probabilities were that the Circus would be compelled to use the Siege of Vicksburg grounds.

Among the attractions last week at Electric Park were the famous Trocadero Quartette, Frank Hammond, Birnes and Lomier, and Charles and Mandeline Kilpatrick, the expert bicyclists.

Bert Shepherd, the minstrel who delighted the patrons of the Roof-Garden last week, has joined Cleveland's Minstrels as principal comedian. No more will we see him riding about Chicago on his monarch wheel.

Now that Vicksburg has closed, Will Barry has returned to the Academy of Music as manager for Mr. Jacobs' Tony Pastor and his new co. come to this house soon.

Ed. Morris has signed with Sam T. Jack for the coming season.

Melville and Stetson have been making a big hit with their clever imitations at both of Colonel Hopkins' theatres.

Winfred W. Van Osdel does a very pleasing musical act that is somewhat original.

Thomas L. Gremer will open the Lyceum Theatre Sept. 1. The interior has been entirely changed and the attractions will be mostly combinations.

Frank Hall has added a new orchestra to his Casino that is an improvement. William Barbour is the director. HARRY EARL.

PORTLAND, ORE.—Marquam Grand (Cal. Heilig, manager): Jules Levy's European Vaudevilles 12-17; fair business. The bill included Jules Levy, cornetist; the Stanleys; O. K. Sato, the tramp juggler; La Page Sisters, transformation dancers; Nizarro, flying-ring performances and exhibitions of strength; La Mont Brothers, fin-de-siecle acrobats; and Mike and Bob McDonald, Irish comedians. Somehow or other, even with prices from fifteen to fifty cents, the inception of vaudeville at this house, for a season, was a failure. In consequence, after a week's struggle, it ceased. Maybe this is because the co. did not fulfil expectations. It may be due, however, to the fewness of playgoers in town now. Everybody, *on dit*, is at the seaside. Be that as it may, the Marquam management has found this a rather unfavorable time to try to make a "go" of vaudeville at the house. Taking this as a cue, it is probable that Portlanders will have to wait a month of Sundays before they see another trial of vaudeville at the Marquam. ——Louvre (Fritz Stroebel, manager): A continuation of the Rebagliati Quintet, led by R. Rebagliati, with stringed instrumental selections, did a fine business week ending 18.——Arbeuser (Felix Blei, manager): Ranie Stanley, Sadie Dewey, Dagmer Neilson, Maud Stanley, and La Mont Sisters constituted a good bill and drew good business week ending 18.——Wonderland (J. C. Mosburg, manager): With an array of talent comprising Hattie Clark, serio-comic singer; Birdie Harris, song-and-dance work; Grace Laying, singing; George Troxell and Julia Winchell in the latest song-and-dance hit, the Alpine Mountaineers (by permission of Barney Fagan), Clarie Stanley, as the Bowery girl, and Lou Nernon, songs and dances, and programme closing with a skit entitled Love in Harness, by the Wonderland co., this house enjoyed prosperous business week of 12-18.

OMAHA, NEB.—The Omaha Musee and Bijou Theatre, under the proprietorship of Messrs. Baxtresser, Meyers and Barnes, have, after several weeks' effective work, opened this pretty little theatre 19, on which date they were encouraged by 1,460 paid admissions. The theatre attractions were Fisher and Wall, comedy sketch; Grace Wallace, specialist; Adkins and Woolworth, acrobats; Gussie Elmore, serio comic; Ward, female impersonator; and Hardie, acrobatic tramp.

JERSEY CITY, N. J.—The Bon Ton Theatre will begin its third season as a continuous performance house 26. Manager Tom Dinkins will again be in charge, and has engaged this co for the opening: Gilmore and Leonard, Dryden and Mitchell, Lew Carroll, Maude Warner, Allen and West, Huber and Allyne, Vei eNobriga, Crane Brothers, Wait Sisters, Terry and Elmer Charles Duncan, Billy Mack and Frank Hurd.

Salter's Willow Haven Casino continues to draw largely. New faces 19-24 were the Glees, Charles Roach and Ada Castleton, Mamie Hughes, William Cogan and Rose Bacon, Lee Jarvis, Harvey and Annie Richardson, Addie Jewell and Silence Vyse.

The lobby of the Bon Ton Theatre is being redecorated, and new scenery is to be added.

Madame Cottrelly, the juggler, is booked at Salter's Casino 26-31.

George Clark remains at the Bon Ton Theatre as advertising agent. WALTER C. SMITH.

TOLEDO, O.—Robinson's Casino: Welch and Welch, burlesque trapeze; Ritchie and Ritchie, acrobats; Billy Jaxon, comedian; Roberts and Allen, vocalists; J. W. Dempsey "the acrobatic Mick," formed the bill for the week 18-24. Weather warm and pavilion packed nightly.

SARATOGA SPRINGS, N. Y.—Hotel Todd Summer Garden: The entertainers for the week of 19 are Frank Reiley, "the old nigger man;" Belle Darling, serio-comic; Tommy Robinson, baritone; Emelie Peare, ballads, and a capable orchestra.

HOLYOKE, MASS.—The Pavilion (T. F. Murray, manager): Week commencing 19-24 Thomas Kennette, Beatrice Flood, Morton and Coleman, Charlie Banks, and six handsome ladies.

KANSAS CITY, MO.—The fourth and last week of the vaudeville engagement at Fairmount Park Auditorium proved a successful one in point of attendance and the excellence of the bill. Fialkowski, a Russian, who imitated in a most pleasing and satisfactory manner the cries of animals, was a strong card furnishing plenty of amusement. Mons. De Bessell, French clay modeler, won the heartiest applause of the evening by his clever manipulation of his subjects upon a board, and his act was certainly interesting and artistic. George B. Williams, a clever Shakespearean elocutionist, rendered a number of selections in a highly artistic and effective manner. Tom Mack, black-face comedian and parodist, brought down the house with his vocal selections, making a strong hit on his bloomer allusions. Irving T. Bush as the New Woman, was also good. The De Forrest Sisters sang a number of operatic airs effectively, and Moreland and Thompson, sketch artists, did some clever songs and dances.

BUTTE, MONT.—The Casino continues to draw big houses. The new people for the week are Burke Brothers, comedians; Addis Sisters, vocalists; Price and Lloyd, sketch team; Dora Crimmins, vocalist; Buckley Sisters, vocalists; Adele Stuart and Floy Freeman, vocalists.

MONTREAL, QUEBEC.—Sommer Park: Mlle. Mormur continues for another week. The new attractions are Clara Beckwith, the English mermaid; Mlle. Vera in her sensational trapeze and ladder act; Henry and Luley Robinson, duettists; Drawee, the juggler; and Robinson and Browne.

SAN FRANCISCO, CAL.—The bill this week at the Orpheum is below the standard, but it apparently makes no difference, as the house is well filled every night. Manager Morrissey speaks highly of the new department in The Mirror, and he believes a continuance of such good work will exercise a favorable influence for vaudeville all over the country. The bill contains Horwitz and Bowers, travesty artists; The Savans, equilibrists; Crimmins and Gore, a comedy duo; Guibal and Mlle. Lilly Ortiz, the psycho-hypnotic wonders; Stinson and Merton, comedy sketch; the Metropolitan Three, singers; the peerless Jordan Family, and Farnum and Seymour, pyramidal and jumping acrobats. The Jordans and the last-named team are the features.

PARKERSBURG, W. VA.—Lavin's Casino (James Lavin, manager): Business at this house is good and the performances satisfactory. The attractions for the week ending 31 are Egan and Evans, sketch artists; Alice Earl and Lottie Freeman, serio-comics; together with the regular stock co.

NEWBURG, N. Y.—Sandraz's Concert Garden (Charles Rall, manager): Week of 12-27 Bobby Carson, Georgie Carson, Fred. Nolan. The new arrivals 19-25 are Ida Carnse, Cora Moore, and A. G. Moore. Business still continues good.

TORONTO, ONT.—Hanlon's Point: Mr. Connor's attractions this week certainly surpass anything he has presented this season, which includes Dorothy Drew, the queen of the dudes, who was well received; the four Gardiners, musical artists; and the star artist, Mlle. Petrescu. Her feats of contortion and balancing on her hands are something never seen here before. The Root-Garden is doing immense business this week. An excellent programme is provided including E. S. Johnston, Hattie McKay, the Deagons, and Ramsay and Rich.

PATERSON, N. J.—Bijou Theatre (Ben Leavitt, manager): Good houses 15-17 with Flynn's London Gaiety Girls as the attraction. They gave a good performance and pleased all. The White Crook Burlesque co. opened 19 and played a very successful three nights' engagement. The co. is first-class and gave a first-class performance. During the first act which is entitled A Royal Reception, some elegant new scenery and costumes were introduced and the entire co. appeared in songs and dances. Act two is devoted to specialties, which were introduced by Alice Leslie, singing and dancing soubrette; Brannan and Daly in their latest hit, entitled Dr. Parkhurst and Roosevelt of New York; Husted Sisters, duettists; Turner and Russell in Pressing Business; Nellie Franklyn, change artist; Sisters Yale, singing soubrettes, and Trueheart and Kennedy, knockabout comedians. The third act is devoted to the burlesque called The White Crooks at the Island of Hindoo Hoodoo. The performance is full of ginger and will no doubt be a winner for the genial manager. Rose Hill's Burlesque co. 26-31; week of Sept. 2 May Fiske's blondes.

PORTSMOUTH, O.—Manager Gallion of Grand View Summer Theatre is preparing to reopen that resort in a few weeks on a grand scale. The Gilt Edge Garden Theatre has closed. Lida Dexter, the Stalacta of Black Crook fame, is visiting her mother here at Union Mills.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager): Business in spite of the hot weather continues large. The Martinettes and Johnnie Carroll jumped at once into favor. New faces 19. The Metropolitan Trio, Horwitz and Bowers, Nevada Farrington and Geo ge Catlin.

LOUISVILLE, KY.—The third week of the season at the Buckingham commenced with Billy Thompson's aggregation of well-known pugilists, Joe Choynski, the Ithaca Giant, Kid McCoy, Billy Matthews and other well-known members of the short-haired fraternity. A number of interesting bouts between these capable people in their line are promised, and as the patrons of the Buckingham enjoy this style of entertainment, there is every prospect of a prosperous week.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahone, managers): Amelia Vernon, Flossie Hughes, Carrie Scott, Mollie Leslie, Carrie Abbott, Ethel May and Harry Leslie week of 19-24. Business continues good; performances heartily encored.

NEWARK, N. J.—Waldmann's Opera House (Fred. Waldmann, manager): The season was opened at this house 15 by John F. Fields' Drawing Cards. The co. was an excellent one, and they made a big hit. On the opening night every seat was filled and standing room was hard to find. Harry Morris' Twentieth Century Maids 26-31. Newark Lodge of Elks attended the performance of John F. Fields' co. 20. Mr. Fields is a member of this order, and as he was born and brought up in this city he has many friends here, and they all united in giving him and his co. a rousing "send off." —Caledonian Park, a Summer garden, has a theatre and vaudeville entertainment, was furnished 19-24 by the following talent: Harry Le Clair and Leslie, Allen and West, Coulson Sisters, Comedy Trio, Charles Duncan, Annie Suits and Harry Fenton.

VAUDEVILLE. | VAUDEVILLE.

THE
MIMIC FOUR

Perform a burlesque which is called IT WILL BE! Sounds like TRILBY but it isn't!

BIGGEST HIT OF THE SEASON IN NEW YORK.

BOOKED AS FOLLOWS:

Park Theatre, Boston, Aug. 26-Sept. 7; Holmes' New Star Theatre, Brooklyn, week Sept. 9.

William Van Duzer — LITTLE BILLIE & TRILBY
Paul F. Nicholson, Jr. — TAFFY
A. L. Brock — THE LAIRD
James Horan — SVENGALI

Address WILLIAM VAN DUZER, Business Manager, En Tour, or Mirror office.

THE ORIGINATORS
"THE BLOOMER GIRLS" (Copyrighted).
Nellie, Lillian, Lola
HAWTHORNE SISTERS
Address, Lock Box 34, Bath Beach, L. I.

ENGEL
The Great American Mimic!
A Man With a Thousand Characters!
The Greatest Sensation of the Day!

NAPOLEON, DR. PARKHURST, JACK THE RIPPER, BILL COOK, GOVERNOR MORTON; imitate Tragedy and Dramatic parts. Also, a Dutch Comedian.

ENTIRELY NEW WAY OF ACTING.
A New Novelty for this Season.

First-class Variety and Comedy Company or dates.

AT LIBERTY FROM SEPT. 16.

Address 33 CHAMPION STREET, Rochester, N. Y.

Send for It Quick!
"DOWN ON THE OHIO"
An Entirely New and Original Song
By EDITH KINGSLEY.

You Can't Afford to be Without It.

Copies with full Orchestra arrangements mailed to the profession on receipt of ten cents for postage.

THIEBES-STERLIN MUSIC CO., St. Louis, Mo.

BENNETTO
SHEA'S MUSIC HALL, BUFFALO, N. Y.

The Times: "Bennetto, the contortionist, is unquestionably the feature of the performance. The like of his twisting, turning and squirming had never before been seen on a Buffalo stage. His performances are simply wonderful."

Evening News: The programme is headed by the great Bennetto, the world's greatest contortionist, and he is certainly a wonder in his line."

Buffalo Courier: "Bennetto, the contortionist, who tangles his limbs into such abstruse knots that even a sailor could not unravel them, is the chief attraction at Shea's this week. His performances are simply wonderful. At times he twists himself into such peculiar shapes that it is a wonder he does not become confused and forget how to disentangle himself."

Buffalo Express: Bennetto, the contortionist, is the leading attraction, and his performance is a show in itself."

JUST OUT.
The Latest Musical Sensation,
LITTLE MADCAP DANCE

Elegantly printed, bright and catchy. By mail, cents. Address CENTRAL CITY NOVELTY CO Jackson, Mich.

At Liberty after Sept. 23.
Pixon and Owens
For Burlesque or Vaudeville.
Care of JAMES J. ARMSTRONG, 10 Union Square, New York.

Clyde PHILLIPS — Juggling, Slack Wire.
and
Rose HAYNOR — Revolving Globe, Flying Sailor.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ALL THE COMFORTS OF HOME (W. H. Wright, mgr): Brooklyn, N. Y., Aug. 24-31.

ANDERSON THEATRE CO.: Piper City, Ill., Aug. 26-31.

A BOWERY GIRL: Kansas City, Mo., Aug. 25-31.

A BREEZY TIME (Fitz and Webster): St. Clair, Pa., Aug. 28, Carterville 29, York 30, Columbia 31, Hanover Sept. 2, Frederick, Md., 3, Hagerstown 5, Martinsburg, W. Va., 6, Cumberland, Md., 7.

A MONEY ORDER (Jule Walters, mgr.): Dayton, O., Aug. 26-28, Circleville 29, Chillicothe 30, Urbana 31, Springfield Sept. 2, Coshocton 3, Uhrichsville 4, Wheeling, W. Va., 5-7.

A THOROUGHBRED: Fall River, Mass., Aug. 30.

A BAGGAGE CHECK (W. S. Butterfield, mgr.): Courtland, N. Y., Aug. 28, Syracuse 29-31, Rochester Sept. 2-4, Geneva 5, Auburn 6, Utica 7.

A VENUINE YENTLEMAN (Gus Heege): Chicago, Ill., Aug. 26-31.

A BLACK SHEEP (Hoyt and McKee, mgrs.): Denver, Co., Aug. 26-31, St. Louis, Mo., Sept. 2-7.

AMERICA'S BIG SCOUT (Edwin P. Hilton, mgr.) Cincinnati, O., Aug. 26-31, Louisville, Ky., Sept. 2-7.

A FATTED CALF (Eastern; Eugene Robinson, mgr.): Brooklyn, N. Y., Aug. 31-Sept. 7.

A FATTED CALF (Western; Eugene Robinson, mgr.): Omaha, Neb., Sept 1-7.

A CRACKER JACK (John C. Fox, mgr.): Washington C. H., O., Aug. 27, Xenia 28, Dayton 29-31, Richmond, Ind., Sept. 2, Elwood 3, Kokomo 4, Columbus 5, Madison 6, New Albany 7, Louisville, Ky., 8-14.

A RIDE FOR LIFE (Eugene Robinson, mgr.): Harlem, N. Y., Aug. 26-31.

ALLEN AND HILL'S: Watertown, N.Y., Aug. 26-31.

ANDREW MACK (D. W. Truss and Co., mgrs.): Scranton, Pa., Sept. 2.

ALABAMA (Clement Bainbridge, mgr.): Omaha, Neb., Aug. 25-28, Council Bluffs, Ia., 29, Sioux City 30, Sioux Falls, S. D., 31, Minneapolis, Minn., Sept. 2-4, St. Paul 5-7, Duluth 9-10.

BIRDS OF A FEATHER (F. W. Stroh, mgr.): Mattoon, Ill., Aug. 28, Hannibal Mo., 29, Chillicothe 29, St. Joseph 31, Kansas City Sept. 1-7.

BUNCH OF KEYS (Gus. Bothner, mgr.): Vincennes, Ind., Aug. 30, Princeton 31, Evansville Sept. 1, Terre Haute 2, Mattoon, Ill., 3, Taylorville 4, Beardstown 5, Jacksonville 6, Edwardsville 7, St. Louis, Mo., 8-14.

BUBB COMEDY (George H. Bubb, mgr.): Harrisburg, Pa., Aug. 26-31, Norristown Sept 2-7, Plainfield, N. J., 9-14.

BONNIE SCOTLAND (Sidney R. Ellis, mgr.): Philadelphia, Pa., Sept 9-14.

BURMAH: Boston, Mass., Sept. 3—indefinite.

BARNES AND MARVIN'S: Fergus Falls, Minn., Aug 26-31

BAILEY AND GRAY'S: McLeansboro, Ill., Aug. 26-31.

CORNELL-McDOWELL: Wellsboro, Pa., Aug. 26-31, Wellsville, N. Y., Sept. 2-7, Watkins 9-14.

CORSE PAYTON (David J. Ramage, mgr.). New Castle, Pa., Aug. 26-31, Jamestown, N. Y., Sept. 2-7.

COURTENAY THORPE: Brockton, Mass., Sept. 2.

CRESTON CLARKE: Philadelphia, Pa., Sept. 30.

COON HOLLOW; Detroit, Mich., Aug. 25-28, Toledo, O., 29-31, Cleveland, Sept. 2-7, Cincinnati 8-14.

CHARLEY'S AUNT (Charles Frohman, mgr.): New York city Sept. 2-7.

CECIL SPOONER (B. S. Spooner, mgr.): Hastings, Neb., Aug. 26-31.

CHARLES DICKSON (Junius Howe, mgr.): New York city, Aug. 19-31.

CITY OF PLEASURE (Charles Frohman, mgr.): New York city Sept 2.

CHAUNCEY OLCOTT (Augustus Pitou, mgr.): Holyoke, Mass., Sept. 9.

CLAY CLEMENT (Joseph Adelman, mgr.): Cohoes, N. Y., Aug. 31.

CARRIE LOUIS (John A. Himmelin, mgr.): Galion, O., Sept. 2-7, Lima 9-14.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Brooklyn, N. Y., Sept. 2-7, Charleston, S. C., 9, Savannah, Ga., 10, Atlanta 11, 12, Birmingham, Ala., 13, 14.

DELMONICO'S AT SIX (J. M. Ward, mgr.): Toronto, Ont., Aug. 26-31, Montreal, P. Q., Sept. 2-7, Brooklyn, N. Y., 9-14.

DERBY MASCOT: Baltimore, Md., Aug. 26-31.

EDWARD HARRIGAN (M. W. Hanley, mgr.): Philadelphia, Pa., Sept. 2-7.

EIGHT BELLS (John F. Byrne, prop.): Lawrence, Mass., Aug. 27, Lowell 28, Woonsocket, R. I., 29, Worcester, Mass., 30, 31.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): Chicago, Ill., Aug 26-Sept. 7.

ELDON'S COMEDIANS: Mackinaw, Ill., Aug. 26-31.

E. H. SOTHERN (Daniel Frohman, mgr): New York city Sept. 4—indefinite.

EMMA WARREN: Franklin, Ky., Aug. 26-31, Nashville, Tenn., Sept. 2-7.

FREDERICK WARDE: Toronto, Ont., Sept. 2-7.

FREDERICK BOND (Shaw and Bradford, mgrs.): Newburg, N. Y., Sept. 2, Kingston 3, Mechanicsville 4, Schenectady 5, Syracuse 6, 7, St. Thomas, Ont., 9, Chatham 10, Woodstock 11, Hamilton 12, 13, London 14.

FOREPAUGH'S STOCK: Philadelphia, Pa., Aug. 19—indefinite.

FAST MAIL (Northern; Martin Golden, mgr.): St. Louis, Mo., Aug. 25-31, East St. Louis, Ill., Sept. 1, Springfield 2, Bloomington 3, Decatur 4, Peoria 5, Clinton 6, Champaign 7, Indianapolis, Ind., 9-11, Shelbyville 12, Greensburg 14, Connersville 15.

FAST MAIL (Southern; John B. Hogan, mgr.): What Cheer, Ia., Aug. 28, Lexington 29, Des Moines 30, 31, Oskaloosa Sept. 2, Eldora 3, Waterloo 4, Independence 5, Dubuque 6, Winona, Minn., 7, Grand Rapids, Wis., 9, Steveus' Point 10, Chippewa Falls 11, Eau Claire 12, Stillwater, Minn., 13, Brainerd 14.

FAUST (John Griffith's): Lincoln, Neb., Sept. 9.

FOR FAIR VIRGINIA: Milwaukee, Wis., Sept. 29.

FRAWLEY CO.: Sacramento, Cal., Sept. 2-14, Stockton 16-21.

FORGIVEN (Edwin Forsberg): Lowell, Mass., Aug. 29-31, Manchester, N. H., Sept 2-4.

FOOL FOR LUCK (Joe Cawthorn): St. Louis, Mo., Aug. 25-31, Louisville, Ky., Sept. 1-7.

FLORA STANFORD (T. W. James, mgr.): Little Falls, N. Y., Aug. 26-31, Dolgeville Sept. 2, 3, Newport 4, 5, Cazenovia 6, 7.

FAUST (Morrison's): Bridgeport, Conn., Sept. 2.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Logansport, Ind., Aug. 27, Richmond 28, Columbus, O., 29-31, Dayton Sept. 2-4, Soldiers' Home 5, Muncie, Ind., 6.

GIRL WANTED (Davis and Keogh, mgrs.): Montreal, P. Q., Sept 16.

GREAT BROOKLYN HANDICAP (Aubrey Mittenthal, mgr.): New York city Aug. 26-31, Philadelphia, Pa., Sept. 2-7.

GREEN GOODS MAN: Lawrence, Mass., Aug. 30.

GOODWIN'S LYCEUM: Beeville, Tex., Aug. 26-28.

GEORGE MONROE (A Happy Little Home): New York city Aug 31-Sept. 7.

GLADYS WALLIS (John W. Dunne, mgr.): Chicago, Ill., Aug. 25 Sept. 7.

GILHOOLEY'S TROUBLES: Greensburg, Pa., Aug. 29, Altoona 30.

GREAT DIAMOND ROBBERY (Palmer and Knowles, mgrs.): New York city Sept. 2.

HENDERSON'S COMEDY: Springfield, Ind., Aug 26-31.

HAMILTON-PHILLIPS: Monticello, Aug 27-31.

HENRY IRVING: Montreal, P. Q., Sept. 16.

HUMANITY: Baltimore, Md., Aug. 26-31.

IN SIGHT OF ST. PAUL'S: Boston Mass., Sept. 30.

JACK FOWLER: Mt. Pleasant, Ia., Aug. 26-31.

JANE: Los Angeles, Cal., Aug. 28.

JOHN DREW (Charles Frohman, mgr.): San Francisco, Cal., Aug. 19-31.

JOLLY OLD CHUMS (Charles R. Bughee, mgr.): Wilkesbarre, Pa., Aug. 27, Mauch Chunk 28, Shamokin 29, Allentown 30, Reading 31, Easton Sept. 2, Hazleton 3, Shenandoah 4, Bethlehem 6, Lebanon 7.

JESSIE MAE HALL (O. M. Hall, mgr.): Greensburg, Ind., Aug 26-31, Shelbyville Sept. 2-7.

JULIA MARLOWE TABER AND ROBERT TABER (Theodore Bromley, mgr.): Milwaukee, Wis., Sept. 2.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Toronto, Ont., Sept 9.

JOSEPH MURPHY: Williamsport, Pa., Sept. 30.

JACK HARKAWAY (J. B. Sparrow, mgr.): Boston, Mass., Aug 26-Sept. 7, Philadelphia, Pa., 9-14.

JEFFREYS LEWIS (W. A. Edwards, mgr.): Buffalo, N. Y., Sept. 2-7, Louisville, Ky., 9-14.

JAMES B. MACKIE: Hartford, Conn., Aug. 31.

KATHERINE ROBER (G. E. Lothrop, mgr.): Providence, R. I., Sept. 2—indefinite.

KATIE EMMETT (Hubert Sackett, mgr.): Boston, Mass., Sept. 9-14.

LITTLE TRIXIE (Fred. Robbins, mgr.): Wilmington, Del., Aug. 29-31.

LYCEUM STOCK (Daniel Frohman, mgr.): Chicago, Ill., Aug 26-Sept. 14.

LOUISE HAMILTON: Eau Claire, Wis., Aug. 25-31.

LANGDON DRAMATIC: Media, Pa., Aug. 26-31.

LINDSAY'S COMEDIANS: Decatur, Ala., Aug. 28, Huntsville 29-31.

LEWIS MORRISON (E. J. Abram, mgr.): New York city Sept. 9-14.

MIDDAUGH'S COMEDY (T. D. Middaugh, mgr.): Wellsboro, Pa., Aug. 26-31, Wellsville, N. Y., Sept. 2-7, Watkins 9-14.

MANHATTAN BEACH STOCK: Denver, Col., July 1—indefinite.

MAY IRWIN (Rich and Harris, mgrs.): Providence, R. I., Aug. 26-31, Boston, Mass., Sept. 2-14.

MAN WITH A PAST (E. M. and Joseph Holland): New York city Sept. 3—indefinite.

MAUD HILLMAN (W. G. Snelling, mgr.): Gouverneur, N. Y., Sept. 2-7, Potsdam 9-14.

MABEL PAIGE (M. A. Moseley, mgr.): Lexington, Ky., Aug. 26-31.

MARIE WAINWRIGHT (Julian Magnus, mgr.): Brooklyn, N. Y., Sept. 16.

MINNIE MADDERN FISKE (Henry Greenwall and Co., mgrs.): Pittsburg, Pa., Sept. 30.

MEXICO (Arthur C. Aiston, mgr.): Cleveland, O., Aug. 26-31, Chicago, Ill., Sept. 1-14.

MATTIE VICKERS: Kansas City, Mo., Aug. 26-31.

MRS POTTER-KYRLE BELLEW (Augustin Daly, mgr.): New York city Sept. 3.

McFADDEN'S ELOPEMENT (Davis and Keogh, mgrs.): Jacksonville, Fla., Aug. 27, Macon, Ga., 28, Montgomery, Ala., 29, Mobile 30, New Orleans, La., Sept. 2-7, Memphis, Tenn., 9, 10, Nashville 11, 12, Evansville Ind., 13, Paris, Ky., 14.

MADAME SANS GENE (Augustus Pitou, mgr.): Cleveland, O., Sept. 30.

NIOBE (Frank W. Norcross, mgr.): Montreal, P. Q., Sept. 9-14.

NELLIE McHENRY (The Bicycle Girl; J. B. Delcher, bus. mgr.): Stamford, Conn., Aug. 27, Bridgeport 28, Winsted 29, Hartford 30, Rockville 31, Hoyloke, Mass., Sept. 2, Waterbury, Conn., 3, Norwich 4, Worcester, Mass., 5, Fall River 6, New London, Conn., 7, New Haven 9-11, Springfield, Mass., 12, Troy, N. Y., 14.

OLD FARMER HOPKINS (Frank S. Davidson): New London, O., Aug. 29, Elyria 30, Loraine 31, Wadsworth Sept. 2, Lodi 3, Seville 4.

OLD TENNESSEE (Jack Land, mgr.): Chillicothe, Mo., Sept. 2, Brookfield 3, Macon 4, Galesburg, Ill., 5, 6, Pekin 7, Indianapolis, Ind., 9-14.

O'HOOLIGAN'S MASQUERADE (W. B. Watson, mgr.): Long Branch, N. J., Aug. 27, Newburgh, N. Y., 28, Peekskill 29, Sing Sing 30, Middletown 31, Poughkeepsie Sept. 2, Fishkill 3, Rondout 4, Catskill 5, Albany 6, 7.

ON THE BOWERY (Davis and Keogh, mgrs.): Toledo, O., Aug. 26-31, Milwaukee, Wis., Sept. 8.

OUTCASTS OF A GREAT CITY (Daniel A. Kelly): Annapolis, Md., Sept. 2, Frederick 3, York, Pa., 4, Lancaster 5, Harrisburg 6, Columbia 7, Scranton 9.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.) Boston, Mass., Sept. 23.

OTTO H. KRAUSE'S STOCK: Rich Hill, Mo., Aug. 19-25.

OTIS SKINNER: Chicago, Ill., Sept. 1-7.

OLD LIME KILN (Katie Putnam): Chicago, Ill., Sept. 1-7.

PECK'S BAD BOY: Fall River, Mass., Aug. 31.

PRINGLE-MAY CO.: Pocotello, Idaho, Aug. 26-31, Shoshone Sept. 1-7.

PUDD'NHEAD WILSON: Elmira, N. Y., Sept. 2.

ROBERT GAYLOR (W. A. Brady, mgr.): Pittsburg, Pa., Aug. 26-31.

ROBERT HILLIARD (W. G. Smyth, mgr.): New York city Sept. 2.

ROBERT MANTELL (D. A. Bonta, mgr.): Lowell, Mass., Sept. 2, 3, Brockton 4, Salem 5, Chelsea 9, Portland, Me., 10, 11, Lewis.on 12, Bangor 13, 14.

REDMUND DRAMATIC: North Bend, Neb., Aug. 26-31

RUSH CITY (Davis and Keogh, mgrs.): Milwaukee, Wis., Sept. 1.

RORY OF THE HILL: Boston, Mass., Sept. 30.

ROLAND REED (E. B. Jack, mgr.): Bloomington, Ill., Aug. 29, Paris 30, Peoria 31, Cedar Rapids, Ia., Sept. 2, Sioux City 3, Lincoln, Neb., 4, Kansas City, Mo., 5-7.

ROBERT DOWNING: Washington, D. C., Sept. 2-7, Philadelphia, Pa., 9-14.

REED AND ROBINSON (H. T. Reed, mgr.): White Plains, N. Y., Sept. 2-7, Haverstraw 9-11, Tarrytown 12-14.

SOL SMITH RUSSELL (Fred G. Berger, mgr.): London, Ont., Aug 30 Hamilton 31, Toronto Sept. 2-14.

STOCKWELL'S STOCK: San Francisco, Cal., Aug. 12-Sept. 14.

SPECIAL DELIVERY (J. J. Coleman, mgr.): Philadelphia, Pa., Aug. 26-31.

SOWING THE WIND (Charles Frohman, mgr.): Fond du Lac, Wis., Aug. 30.

SHENANDOAH: Chicago, Ill., Aug. 25-31.

SLAVES OF GOLD (Elmer Grandin, mgr.): Philadelphia, Pa., Aug. 26-31.

SI PLUNKARD: Cleveland, O., Aug. 26-31.

SPAN OF LIFE (William Calder, mgr.): New York city Sept. 2-7.

SIDE TRACKED (Jule Walters; Will O. Edmunds, mgr.): Taylorville, Ill., Aug. 29, Hillsboro 30, Carrollton 31, St. Louis, Mo., Sept. 1-7, East St. Louis, Ill., 8, Louisiana, Mo., 9, Quincy, Ill., 10, Macon, Mo., 12, Brookfield 13, Chillicothe 14.

SHADOWS OF A GREAT CITY: Washington, D. C., Sept. 30.

SAWTELLE DRAMATIC: Halifax N. S., Aug. 26-Sept 6, St. Johns, N. B., 8-21.

THE DAZZLER (Herbert Q. Emery, mgr.): Johnstown, Pa., Aug. 27, Wheeling, W. Va., 28, Zanesville, O., 29, Springfield 30, Springfield, Ill., 31.

THE DEFAULTER (E. C. Ellis, mgr.): Chicago, Ill., Aug 25-31, Galesburg Sept. 2, 3, Lincoln 4, Bloomington 5, Clinton 6, Decatur 7, St. Louis, Mo., 8-14.

THE TORNADO (Northern; Jay J. Simms, mgr.): Fond du Lac Wis., Aug. 27, Ripon 28, Appleton 29, Green Bay 30, Marinette 31, Oshkosh Sept. 2, Sheboygan 3, Baraboo 4, Janesville 5, Beloit 6, Waukesha 7, Madison 9, Rockford, Ill., 10, Elgin 11, Aurora 12, Joliet 13, Streator 14.

THE TORNADO (Southern; J. H. Huntley, mgr.): Albia, Ia., Aug. 27, Cresto 28, Red Oak 29, Council Bluffs 30, Sioux City 31, Cherokee Sept. 2, Fort Dodge 3, Perry 4, Boone 5, Des Moines 6, 7, Hampton 9, Mason City 10, Charles City 11, McGregor 12, Dubuque 13, Winona 14.

THE BURGLAR (Moore and Belden, mgrs.): Helena, Mont., Aug. 28, 29 Butte 30, 31, Anaconda Sept. 2 Deer Lodge 3, Phillipsburg 4.

THE CAPITOL (J. M. Hill, mgr.): New York city Sept. 9—indefinite.

THOMAS Q. SEABROOKE: Boston, Mass., Sept. 9.

THE HUSTLER (Davis and Keogh, mgrs.): Cleveland, O., Sept. 9.

THE SPORTING DUCHESS: New York city Aug. 29—indefinite

THOMAS KEENE (S. F. Kingston, mgr.): Bangor, Me., Aug. 27, Augusta 28 Bath 29, Lewiston 30, Portland 31-Sept. 2, Manchester, N. H., 3, Nashua 4, Lowell, Mass., 5, Haverhill 6, Lawrence 7, New York city 9-14.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): Minneapolis, Minn., Aug. 26-28, St. Paul 29-31, Duluth Sept. 2, 3, Winona 4, Eau Claire, Wis., 5, Madison 6, Elgin, Ill., 7, Aurora 9, Muncie, Ind., 10, Richmond 11, Middletown, O., 12, Springfield 13, Dayton 14.

THE FATAL CARD (Gustave Frohman, mgr.): Elizabeth, N. J., Aug. 29.

TENNESSEE'S PARDNER (Stuart and Marsh, mgrs.): Lansing, Mich., Aug. 28, Charlotte 29, Battle Creek 30, Adrian 31, Fort Wayne, Ind., Sept. 2.

THE COTTON KING (W. A. Brady, mgr.): Milwaukee, Wis., Aug. 29-31.

TOMLINSON'S COMEDY (J. J. Owens, mgr.): Reading, Pa., Aug. 26-31, Philadelphia, Sept. 2-7, Bridgeton, N. J., 9-14.

THE NEW BOY: Altoona, Pa. Aug. 28.

TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.

THE GLOBE TROTTER (E. E. Rice, mgr.): Springfield, Mass., Aug. 30, 31, Boston, Sept. 2-7, Chicago, Ill., 9-14.

THE IDEALS (John A. Himmelein, mgr.): Mansfield, O., Aug. 26-31, Canton, Sept. 2-9.

THE WHITE RAT (Davis and Keogh, mgrs.): Boston, Mass., Aug 26-31.

THE KODAK (Noss Jollity co.; Ferd. Noss, mgr.): Uniontown, Pa., Aug. 30.

TRIP TO CHINATOWN (Laura Biggar and Burt Haverly: Frank W. Conant, mgr.): Newark, N. J., Aug. 26-31

THE CAPTAIN'S MATE (Florence Bindley): Jersey City, N. J., Aug. 31-Sept. 7, Philadelphia, Pa., 9-14.

THE ENGINEER (Bertram and Willard, mgrs.): Worcester, Mass., Aug. 26-31, Peekskill, N. Y., Sept. 2, Dover, N. J., 3, Belvidere 4, Wilkes Barre, Pa., 5-7, Scranton 9-11, Binghamton, N. Y., 12-14.

VALE OF AVOCA (Charles Hopper): Duluth, Minn., Aug. 30.

WARD AND VOKES (E. D. Stair, mgr.): Buffalo, N. Y., Aug. 26-31, Pittsburg, Pa., Sept. 2-7, Canton, O., 9, Springfield 10, Soldiers' Home 11, Columbus 12-14.

WHITE SLAVE: Philadelphia, Pa., Sept. 9-14.

WHITE SQUADRON (Charles H. Young, mgr.): Portland, Me., Aug 27, 28, Lewiston 29, Concord, N. H., 30, Haverhill Mass., 31.

WILLS COMEDY (John B. Wills, mgr.): Sycamore, Ill., Aug. 28, Aurora 29, Rockford 30.

WALTER SANFORD'S STOCK: San Francisco, Cal., June 3—indefinite.

WICKLOW POSTMAN (W. F. Crossley, mgr.): New York city Aug. 19-31, Middletown Sept. 2, Port Jervis 3, Honesdale, Pa., 4, Pittston 5, Bloomsburg 6, Danville 7, Shamokin 9, Ashland 10, Shenandoah 11, Hazelton 12, Mt. Carmel 13, Williamsport 14.

WILLIAM C. ANDREWS (My Wife's Friend; Ralph Howard, mgr.): Pittsfield, Mass., Sept. 17.

WM. H. CRANE (Joseph Brooks, mgr.): Brooklyn, N. Y., Sept. 2-7.

WALTER KENNEDY (Samson): Amesbury, Mass., Aug. 28, Fitchburg 29, Portsmouth, N. H., 30, Portland, Me., 31-Sept 2, Bath 3, Augusta 4, Gardiner 5, Lowell, Mass., 6.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Chicago, Ill., May 20—Aug. 31.

ANDREWS' OPERA: Peoria, Ill., July 15—indefinite.

A TRIP TO THE ROCKIES: Philadelphia, Pa., Sept. 2-14.

BOSTONIANS (Barnabee and McDonald, props.): Chicago, Ill., Sept. 9.

BLACK CROOK (Eugene Tompkins, mgr.): Brooklyn, N. Y., Aug. 24-31.

CAMILLE D'ARVILLE OPERA: Providence, R. I., Sept. 2.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

DELLA FOX OPERA (Nat Roth, manager): New York city Aug 29—indefinite.

DEVIL'S AUCTION (Charles H. Yale, mgr.): Norfolk, Va., Aug. 29.

DIGBY BELL OPERA: Poughkeepsie, N. Y., Sept. 30.

DE WOLF HOPPER OPERA (R. D. Stevens, mgr.): Manhattan Beach, N. Y., Aug 26-31.

FRANK DANIELS OPERA (Kirke La Shelle, mgr.): Pittsburg, Pa., Sept. 30.

FRANCIS WILSON OPERA (A. H. Canby, mgr.): New York city Sept 9—indefinite.

HOLMES-ROBINSON OPERA (Charles G. Amsden, mgr.): Wilmington, Del., June 24—indefinite

IOWA STATE BAND (Frederick Phinney, director): Toledo, O., Aug. 27-Sept. 1, Columbus 7-13, Cincinnati 14, 15.

KISMET: New York city Aug. 12-31.

LITTLE CHRISTOPHER (A. M. Palmer, mgr.): Brooklyn, N. Y., Sept. 2-7.

MILTON ABORN OPERA: Atlantic City, N. J., July 8—indefinite.

MASON FAMILY CONCERT: Milton, N. H., Aug. 29, 30, Sho leigh, Me., 31.

MURRAY-LANE OPERA: Cleveland, O., June 10—Aug. 31.

MARIE TAVARY GRAND OPERA (Charles H. Pratt, mgr): Brooklyn N. Y., Sept. 16.

PAULINE HALL OPERA: Lawrence, Mass., Aug. 30.

PYKE OPERA: Denver, Col., July 8—indefinite.

PASSING SHOW (Canary and Lederer, proprietors; Frank W. Martineau, manager): New York city Aug. 31-Sept. 7, Philadelphia, Pa., 9-14.

PRINCESS BONNIE (D. W. Truss and Co., mgrs.): New York city Sept. 2—indefinite.

ROB ROY (F. C. Whitney, mgr.): New York city Sept. 2 indefinite.

ROBINSON OPERA (Eastern; Frank V. French, mgr.): Lancaster, Pa., June 3-Sept. 9.

SOUSA'S BAND (D. Blakely, mgr.): Manhattan Beach N. Y., June 15-Sept. 3.

SUPERBA (Hanlon's): Edwin Wormer, business manager): Indianapolis, Ind., Sept. 16.

THE SPHINX: Boston, Mass., Aug. 12-31.

TWELVE TEMPTATIONS (Chas. H. Yale, mgr.): Philadelphia, Pa., Sept. 2.

THRILBY (John P. and Frank W. Slocum, mgrs.): Boston, Mass., Aug. 19-31, Harlem, N. Y., Sept. 2-7.

TEMPLE OPERA: Indianapolis, Ind., July 1—indefinite.

THE MERRY WORLD (Canary and Lederer, mgrs): New York city Aug. 12—indefinite.

TWENTIETH CENTURY GIRL: Albany, N. Y., Sept. 19.

TENNESSEE WARBLERS: Ashland, Pa., Aug. 26-Sept 2.

WANG (D. W. Truss and Co., mgrs.): Philadelphia, Pa., Aug. 31-Sept. 7.

WILBUR OPERA: Duluth, Minn., Aug. 19-31.

MINSTRELS.

AL. G. FIELD'S WHITE MINSTRELS: Indianapolis, Ind., Aug. 26, 27, Cincinnati 28-31, Columbus Sept. 2-4, Winchester, Ky., 5, Lexington 6, Frankfort 7, Louisville 9-11, Evansville, Ind., 12.

BARLOW BROTHERS (Basil McHenry, mgr.): Wooster, O., Aug. 30, Canal Dover 31, Akron Sept. 2.

BILLY VAN'S (William B. Curtis, mgr.): Akron, O., Aug. 27, Youngstown 28, Cleveland 29-31.

CLEVELAND'S: Washington, D. C., Aug. 26-31.

COLEMAN AND HENGLER'S: Newark, O., Aug. 28, New Lexington 29, 30, Corning 31, Athens Sept. 2, Williston 3, Jackson 4, Portsmouth 5, Waverly 6, Logan 7.

DARKEST AMERICA: Marshalltown, Ia., Aug. 27, Des Moines 28, Oskaloosa 29, Ottumwa 30, Keokuk 31, Fort Madison, Sept. 2, Monmouth, Ill., 3, Fairfield, Ill., 4.

HI HENRY: White Plains, N. Y., Aug. 27, Bridgeport, Conn., 29, Derby 30, Naugatuck 31, New Britain Sept. 2.

MARBLE AND CLARK'S (Tom McWade, mgr.): Bristol, N. H., Aug. 29, Lebanon 30, St. Johnsbury, Vt., 31, Whitfield, N. H., Sept. 2, Littleton 3, Lancaster 4, Island Pond 5, Coaticook, Can., 6, Richmond 7.

PRIMROSE AND WEST: Boston, Mass., Aug. 26-31.

VAUDEVILLE.

ATHENAEUM VAUDEVILLE: Pittsburg, Pa., Aug. 26-31.

AMERICAN GAIETY GIRLS: New York city Aug. 24-31.

A JAY CIRCUS: Leadville, Col., Aug. 29, Buena Vista 30, Salida 31.

CITY CLUB: Baltimore, Md., Aug. 26-31

CREOLE BURLESQUE (Sam T. Jack, mgr.): Chicago, Ill., Aug. 24-31.

CARMELITA VALDEZ (Harry Spencer, mgr.): Saranac Lake, N. Y., Aug. 28, 29, Lake Placid 30, 31.

FIELD'S DRAWING CARDS: Philadelphia, Pa., Aug. 26-31, Brooklyn, N. Y., 2-7, Bridgeport, Conn., 9-11, Fall River, Mass., 12-14.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Danbury, Conn., Sept. 9, Bridgeport 10, 11, New Haven 12-14.

HARRY W. SEMON'S EXTRAVAGANZA: Worcester, Mass., Aug. 26-31, Manchester, N. H., Sept. 2-7, Albany, N. Y., 9-14.

KALIBFIELD'S: Cincinnati, O., Aug. 26-31.

ISHAM'S OCTOROONS: Harlem, N. Y., Aug. 26-31.

NIGHT OWLS: Long Branch, N. J., Sept. 14.

NASHVILLE STUDENTS: Hudson, Wis., Aug. 28.

NEW YORK STARS (Gus Hill, prop.): New York city Sept. 16.

RICE AND BARTON'S: Bridgeport, Conn., Sept. 3.

TONY PASTOR: Detroit, Mich., Aug. 29-31.

CIRCUSES.

BARNUM AND BAILEY: Aurora, Ill., Aug. 29, Elgin 30, Rockford 31.

HALL AND SHOWERS: Dubuque, Ia., Aug. 25-31.

PRESCOTT'S: Hartland, Me., Aug. 28, Madison 31.

RINGLING BROTHERS' CIRCUS: St. Paul, Minn., Aug. 27, Faribault 28, Austin 29, Charles City, Ia., 30, Waverly 31.

RICE'S: Manhattan Beach, N. Y., July 1—indefinite.

SAWTELLE AND EWER'S: St. Regis Falls, N. Y., Aug. 28, Nicholville 29, Pottsdam 30, Canton 31

ST. JULIANS: Coshocton, O., Aug. 26-28, Marysville 29-31.

SELLS BROTHERS: Toronto, Ont., Aug. 29, Guelph 30, Galt 31.

WELSH BROTHERS: Johnstown, Pa., Aug. 26-31.

MISCELLANEOUS.

BLACK AMERICA (Nate Salsbury, mgr.): Boston, Mass., July 15—indefinite.

BUFFALO BILL: Wheeling, W. Va., Aug. 31.

B. F. EMERY: Talmage Ia., Aug. 26-31.

CANNON AND LEMOINE'S: Baltimore, Md., Aug. 12-Sept. 7.

GIBBS' MUSEUM: Lexington, Ky., Aug. 15-31.

HEYWOOD'S CELEBRITIES (William Heywood, mgr.): Fargo, N. D., Aug. 30, 31, Wahpeton Sept. 2.

J. AUGUSTIN JONES: Williams' Grove, Pa., Aug. 26-31.

KELLAR (Dudley McAdow, mgr.): Detroit, Mich., Aug. 26-31.

LALLA ROOKH: Detroit, Mich., July 22—indefinite.

MILLIE CHRISTINE: Helena, Mont., Aug. 26-31.

MONTFORD'S MUSEUM: Syracuse, N. Y., Aug. 26-31.

NORRIS BROTHERS' EQUINES (H. S. Rome, mgr.): Portland, Me., Aug. 26-29, Rochester, N. H., 30, 31.

NEW WORLD: Lowell, Mass., Aug 26-31

N. H. SMITH: Halifax, N. S., Aug. 19—indefinite.

OSCAR GREGORY: Norfolk, Va., Aug. 29-31.

REED AND IRVING'S: Stephensville, Pa., Aug. 27.

SYLVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Amsterdam, N. Y., Aug. 26-31, Hornellsville, Sept. 2-7, Glens Falls 9-14.

THE FLINTS (Hypnotists. L. J. Meacham, mgr.): Mankato, Minn., Aug. 26-31, Lincoln, Neb., Sept. 2-7.

WILSKY'S CONGRESS OF NOVELTIES: Kalamazoo, Mich., Sept. 2, Sturgis 3, Adrian 4, Jackson 5, Three Rivers 6, Elkhart, Ind., 7, Kendallville 9, Logansport 10, Peru 11, Frankfort 12, Lebanon 13, Tipton 14.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

WOMEN

Aubury, Kate Baldwin
Abelle, Belle
Allan, Miss A. F.
Ady, Sell
Atherton, Nellie
Allen, Mrs Archie
Adair, Drew
Annesley, Isabel
Avis, Ollie
Alter, Lottie
Bell, Emma
Bouton, Madaline
Bloom, Lillie E.
Bittner, W. W.
Buckley, Nellie
Beck, Kittie
Blainke, Kate
Breyer, Mary
Brooke, Francis
Bell, Laura J.
Barr, Emyline
Blow, Lelia
Barry, Helen
Burkhart, Frances
Bindley, Florence
Bell, Mrs. Digby
Blancke, Anne
Bainbridge, Rolinda
Butler, Eva
Bigelow, Lillian
Burroughs, Marie
Carmichael, Agnes
Chase, Florence
Cameron, Josephine
Campbell, Bertha
Cleary, Louise
Cook, May
Cousens, Lenora
Campbell, Mrs C. J
Caldwell, Anna
Culbertson, Miss
Church, Lottie
Cavendish, Miss M.
Drew, Lillian
Darcy, Maude
Doremus, Mrs C. A.
Dana, Kathryn
Dodson, Jennie
Dorothy, Miss
Davis, Kate
De Grignan, Mrs.
De Bournaix, Maud
Dorr, Minerva
Deveraux, Marg't
De Janes, Marie
Edwards, Annie
Evans, Sadie
Eytinge, Pearl
Edmonds, Mrs. Chas.
Elliott, Maxine
Earl, Virginia
Ferguson, Mrs. C. A.
Field, Bessie
Falk, Ella
Florence, Alice
Fitz Patrick, Maggie
Fenton, Josie
Fossette, Emmie
Hernandez, Irene
Hoom, R. E.
Helmich, Helene
Henderson, Grace
Goodale, Cora
Girard, Mrs. Ed.
Gilman, Ada
Graucries, Miss J.
Goldthwaite, Jennie
Gallatin, Alberta
Gilman, Carlotta
Gilson, Lottie
Greenwood, Marie
Gardner, Gussie
Haines, Frankie
Hawthorne, Violet
Huebner, Mrs F. C.
Humphrey, Nina B.
Holliday, Mrs Maggie
Herring, Ella
Hilliard Louise V.
Hamilton, Louise
Hunter, Louise
Irving, Vera
Johnson, Rida Louise
Jarbeau, Vernona
Kennedy, Rosa
Kingston, Marg'ret
Kelcy, Mrs Alfred
Keeler, Carrie
Knowlton, Inez
Lemoine, Rose
Le Roy, Sally
Lester, Miney
Langtry, Lillie
Lindleigh, Josephine
Lewis, Lucie
Lander, Mrs Frank
Lawrence, Nellie
Le Baron, Lizade
Leslie, Beatrice
Lewis, Jeffreys
Lehmann, Margaret
Ling, Anneta
Le Clair, Miss A.
Leigh, Alice
Lewis, Isabel Pitt
Lorraine, Lena
Lamont, Carrie
Myers, Mary
Murray, Agnes
May, Marguerite
Moore, Mrs Eugene
Morris, Clara
Mason, Marion M.
Markham, Lillian
Matthews, C. C.
Moreland, Ida
Moore, Anna Boyle
Mitchell,

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

NOTICE.

AT LIBERTY

WILL H. - - SLOAN

Comedian three Seasons RICE'S 1492 Company.

Address 104 W. 31st Street. SPECIALTIES.

PEARL ANDREWS

DIALECT MIMIC.

Tony Pastor's Theatre, Sept. 2. For open dates and terms address Mirror.

NETTIE BLACK

FANTASMA.

Title-role. En Route.

J. ALDRICH LIBBEY

OPERATIC BARITONE.

AT LIBERTY. Address Agents, Hagemeyer and Jones, 202 West 37th Street, New York.

MISS MABEL AMBER

TRILBY.

Season 1895-96. Address 23 West 63d Street, New York.

YDIA (YEAMANS) TITUS

FREDERICK J. TITUS, Business Manager. Low's Exchange, 949 Broadway, New York City.

MARIE JANSEN.

Address this Office.

HARRY CORSON

CLARKE

At his own Theatre—Clarke's Lyceum—Denver, Colo.

Thomas G. Moses,

SCENIC ARTIST, WAVERLY THEATRE STUDIO.

West Madison and Throop Street, Chicago, Ill.

SCENIC PRODUCTIONS

SKETCHES and WORKING MODELS furnished. Estimates made on complete productions, including Framework, Linen, Properties and Special Electric Lighting Placed on any stage.

Special care taken with Drop Curtains, and Stock Scenery for Theatres.

LARGEST STUDIO IN THE WORLD.

The American Society OF SCENIC PAINTERS

Meet First and Third Wednesday Evenings of each Month.

1215 BROADWAY.

Joe Clare

SCENE PAINTER

Private address 306 West 116th Street.

Studio, American Theatre. New York.

GEORGE C. JENKS

THEATRICAL WRITING

of all kinds. Press Work, Plays, Sketches, Libretto, Songs, etc., to order.

Author of In the Name of the Czar, The Side Show, The U. S. Mail, The Matador.

Address 1293 Broadway, Room 10, New York.

GORDON EMMONS

Othello, Shylock, Damon. Address Mirror.

John W. Isham

Manager

ISHAM'S

OCTOROONS

"THE ONLY ONE"

Oriental America

Greets the World

The Greatest Organization of Its Kind in Existence. A Fashion Plate for Good Old Hoo-Doos.

JAMES W. HARKINS, Jr.

Address this office.

LUCIE LEWIS

Address this office.

FLORINE ARNOLD-ANDREWS.

AT LIBERTY. Michael Strogoff to let on royalty. Address 24 Pine St., Fall River, Mass.

ELFREDA MORRELL.

At liberty for 1895-96. Strong whistling specialty. 56 Roxbury St., Boston.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

PAUL DRESSER

At Liberty.

SINGING COMEDIAN.

"Capable of holding a position in any first-class organization in America."—The late HENRY C. DeMILLE.

Address care of HOWLEY HAVILAND & CO., 4 East 20th Street, City.

MISS LAURA BURT

DISENGAGED. Address Mirror.

MAGGIE FIELDING

Engaged for Season 1895-96 with Charles Frohman's THE MAN UPSTAIRS, and THE FOUNDLING.

MR. BARRON BERTHALD

PRIMO TENORE.

Address until Sept. 1, 37 Culver Park, Rochester, N. Y.

CAROLINE HAMILTON.
Prima Donna Soprano.

CLARA DAYMER

Leading

HAVLIN'S THEATRE STOCK, CHICAGO.

HENRY

BERGMAN

Address Mirror.

MELVILLE STOLTZ

Representing Twentieth Century Girl.

48 Strand, London, England.

Miss VICTORY BATEMAN

LEADING BUSINESS.

Season 1895-6. "BURMAH," Boston Theatre.

ALICE CARLE

LEADING CONTRALTO.

TIVOLI OPERA HOUSE, SAN FRANCISCO, Season 1895-96.

FANNY BLOODGOOD

SOUBRETTE.

Engaged season 1895-96 with IN A BIG CITY. Address Mirror.

AL. H. WILSON

Representative German Comedian.

With IN A BIG CITY season '95-96. Address Mirror.

MRS. KIMBALL and CORINNE

1827 North Broad Street, Philadelphia, Pa.

CLARENCE ROGERSON

Musical Director David Henderson's American Extravaganza Co.

IN SINBAD SEASON '95-96.

FRANK W. LODGE

THE NEW MAGDALENE, AND HER POPULAR SUCCESS, THE NEW EAST LYNNE, SUPPORTED BY CHARLES F. TINGAY.

DIRECTING TOUR SEASON 1895-96.

A RING OF IRON, THE HIDDEN LIFE, A STRANGE WOOING, DECEIT.

Address 47 Quincy Street, Boston, Mass.

ADA GRAY

PROFESSIONAL CARDS.

1894-95 EUROPEAN TOUR. 1895-96 AMERICAN TOUR.

HELENA MODJESKA

Rep.: CHARLES BOZENTA CHLAPOWSKI,
Beg to announce that
MR. FRANK L. PERLEY
Is their sole business representative, and that all communications should be addressed to him, care this Office.

David Torrence

LEADING BARITONE
Fencing Master Opera Co., Season '94-95.
Disengaged. Address this office.

Juliette Corden

Whitney Opera Company.
ROB ROY.
1894-95.
PRIMA DONNA SOPRANO.

Criptie Palmoni

WITH STUART ROBSON, SEASON '95-96.
Box 71 Thomaston, L. I.

Fred. C. Whitney

Directing tour of
Whitney Opera Co., in De Koven and Smith's
ROB ROY.
The Greatest Success of the Times.

MR. FRANK DANIELS

And His Comic Opera Company,
PRESENTING HARRY B. SMITH AND VICTOR HERBERT'S NEW OPERA, THE WIZARD OF THE NILE
KIRKE LA SHELLE and ARTHUR P. CLARK, Sole Proprietors and Managers.
Permanent address, The Casino, New York.

LOTTIE ALTER

Specially engaged with Joseph Jefferson. Address MIRROR.

Robert Drouet

Count De Neipperg—Mme. Sans Gene—Season '95-96.

OLLIE REDPATH

AS
POLLY PERKINS in LITTLE ROBINSON CRUSOE.
Address this office.

JAMES T. KELLY

IN ANOTHER STAR ROLE.
Two Seasons as CHIPS in Charles Blaney's A RAILROAD TICKET.
NEXT SEASON as ISA IRISH CONBOY (from Connemara) in Charles Blaney's
A BAGGAGE CHECK.

WILLARD LEE

Engaged for CAPT. HAGEDORN in BONNIE SCOTLAND.
Address, Room 514 Abbey's Theatre Building.

BESSIE BYRNE

Late of London.
Will negotiate with managers for the production of her own plays, THE VALE OF CEDARS, THE CIVIL MARRIAGE and CHARLOTTE CORDAY, or will accept starring engagements.
Address room 212, N. Y. World office.

SEASONS 1891-2 DE WOLF HOPPER "WANG" 1893 "PANJANDRUM"

Jeannette St. Henry

SEASONS 1894-5 PAULINE HALL "DORCAS"
"ABSYNTHIA" (Klamet).
Tremont Theatre, Boston, or Roberts and Ebert.

CARRIE LAMONT

Leading Soubrette
JOLLY OLD CHUMS
Season 1894-95. Address MIRROR.

GEORGE E. LASK

Correspondence solicited with artists desiring engagements. State lowest salary.

Specially engaged Stage Director TIVOLI OPERA HOUSE, San Francisco, Cal.

At Liberty. HALLEN MOSTYN Address this office

PROFESSIONAL CARDS.

DAVID BELASCO

Address 19 West 44th Street, New York.

MILTON NOBLES

Havlin's Theatre, Chicago, Aug. 4, four weeks in repertoire of his own plays. San Francisco and Pacific Coast to follow.

WILLIAM WOLFF

DIRECTOR. COMEDIAN.
CASTLE SQUARE OPERA CO., BOSTON.

Without doubt the first vocal master in the West.—*Chicago Tribune.*

R. Cuttriss Warde,

VOCAL INSTRUCTOR
Operatic Singing and Acting.
Studio: 919 Pullman Building, Chicago.

Graduates of this School have been placed with the Bostonians, Lillian Russell Opera company, Conried Opera company, Hinrich Grand Opera company, Aronson's New York Casino Opera company, Marie Tempest Opera company, Tavary Grand Opera company, and other famous organizations

His superior as a vocal teacher does not exist.—*Chicago Journal.*

BESSIE BONEHILL

Address this office.

James K. Hackett

DE CHARNY, Potter-Bellew production LE COLLIER DE LA REINE.
Management of Augustin Daly.

FRANCES OLNEY

WILL STAR SEASON 1895-96.
IN A NEW COMEDY.

Lulu Tabor

LEADING IN OLD KENTUCKY.
SEASON 1895-96.

AT LIBERTY

Charles A. Mason

German or Negro parts, with strong specialty. Responsible managers only.
Address Mt. Clemens, Mich.

Lizzie MacNichol

PRIMA DONNA CONTRALTO. ROB ROY.
Address this office.

Helen Rainsley

AT LIBERTY SEASON 1895-96.
PRIMA DONNA SOPRANO.
Permanent address 903 Seventh Avenue, Altoona, Pa.

GEO. W. DENHAM

Sol Smith Russell, Season 1895-96.
Address Ford and Denham's Billiard Room, Hotel Lawrence, Washington, D. C.

LILLA LINDEN CONTRALTO, DISENGAGED

Will Receive Offers for Comic Opera or Musical Comedy.
Address Hotel Grenoble.

NELLIE BRAGGINS

GRACE DARLEY in RORY OF THE HILL.
Address Roberts and Ebert.

Edythe Chapman

Especially engaged to support Mr. ROBERT MANTELL, season 1895-96.
Address MIRROR.

ALICE JOHNSON

PRIMA DONNA SOPRANO.
DISENGAGED. Address this office.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

JOSEPH HART

As A GAY OLD BOY—Next Season.

Address care D. W TRUSS & CO., 18 E. 22d Street, New York.

CARRIE DEMAR

LEADING SOUBRETTE.

A GAY OLD BOY—Next Season.

ANNA BOYD

Disengaged 1895-96.

Address 248 West 39th Street, New York.

WILLIAM COURTLEIGH

JOHN JEFFERSON IN THE SILVER LINING. CHICAGO OPERA HOUSE, September 2.

MAUD HASLAM

Re-engaged *FROHMAN'S TOO MUCH JOHNSON CO.* Season 1895-96.

Address this office.

ISABELLE URQUHART

AT LIBERTY.

Address this office.

FANNY McINTYRE

Special engagement of two weeks, Forepaugh's Theatre, Philadelphia. Address MIRROR.

Mrs. ROBERT B. MANTELL

DISENGAGED. Address 340 W. 46th St., or agents.

HELEN BEAUMONT

Forepaugh's Stock Co., Philadelphia.

JOHN PEACHEY

BARITONE. *AT LIBERTY.*

Address 13 Oval Road, Regent's Park, London, Eng.

GEORGE HALLTON

ENGAGED.

PUDD'NHEAD WILSON COMPANY.

MR. PAUL GILMORE

Late Leading in IN OLD KENTUCKY.

Season 1895-96 Leading in DARKEST RUSSIA.

Address MIRROR.

MISS LOUISE EISSING

PRIMA DONNA SOPRANO.

AT LIBERTY. Address this office.

HENSHAW AND TEN BROECK

PASSING SHOW.

Address this office.

The Little Queen of Comedy.

MABEL PAIGE

Starring in a Repertoire of MUSICAL, OPERATIC, AND FARCE COMEDIES.

Week stands only. Time filling rapidly for 1895-96. E. A. BUSKEY, Manager, Roanoke, Va.

Emma R. Steiner

(Conducting Metropolitan Orchestras and New York Ladies' Orchestra.) Orchestrations.

Composer of LA BELLE MARGUERITE, DAY DREAM (Tennyson's), FLEURETTE, THE VIKING, THE ALCHEMIST, THE LITTLE HUSSAR, etc.

Residence, 20 West 61st Street. Address, Steinway Hall, New York.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

CHARLES WAYNE

Lillian Russell Opera Company.

JOHN T. KELLY

McNAMARA in 20TH CENTURY GIRL, Season 1895-96.

Summer address, "The Oaks," Mt. Clemens, Mich.

KATHARINE ROLAND

LEADING. DARKEST RUSSIA, Season 1895-96.

WILLIAM H. MAXWELL

AS FRANCOIS and PAT CLANCEY in THE OLD HOMESTEAD. Season 1895-96.

Baritone Solo Vocalist. Address this office.

MR. CHARLES H. HOPPER

IN

THE VALE OF AVOCA.

Permanent address, Herald Square Theatre, New York.

JOSEPH FELAN

with SINS OF THE NIGHT.

Address American Theatrical Exchange.

DOROTHY MORTON

Specially Engaged for CLEOPATRA.

New York Casino.

MR. HENRY MILLER

Empire Theatre, New York.

MR. and MRS.

C. G. CRAIG

Uncle Nat in Shore Acres '95. At Liberty.

ADA SOMERS M'WADE

DISENGAGED.

SOPRANO—Opera or Comedy. Address MIRROR.

EDGAR JULIA

FOREMAN AND WEST

COMEDIAN. At Liberty. SOUBRETTE.

Singing and Dancing Specialties. Leading Comedy Roles. Past two seasons, Across the Potomac.

MR. AND MRS.

CHARLES PLUNKETT

COMEDY OR COMIC OPERA.

Address this office.

MRS. ANNIE **YEAMANS** MISS JENNIE

THE GREAT DIAMOND ROBBERY. PETER F. DAILEY.

1895-96.

CHARLES B. HANFORD

Will star during the season of 1895-96 with ELIHU R. SPENCER and NORA O'BRIEN as joint stars.

REPERTOIRE—Virginius, Merchant of Venice, Othello, Romeo and Juliet, Damon and Pythias, Venice Preserved, and Julius Cæsar.

Permanent address: 204 F Street, N. W., Washington, D. C.

MR. AND MRS.

BERT COOTE

THE NEW BOY, direction of Gustave Frohman.

ANNIE MACK BERLEIN

At Liberty. LEADING JOSEPH JEFFERSON TWO SEASONS.

Address, 235 Wadsworth Avenue, corner West 187th Street, New York.

PROFESSIONAL CARDS.

Mr. Marshall P. Wilder
Permanent address care New York City Post Office.

Alida Cortelyou
Wilson Barrett Co. Low's Exchange, London.

A. C. Lawrence
World's Imitator and Phenomenal Baritone.

A. G. Kranz
Character and Comedy. At liberty. Address MIRROR.

Alvin Drehle
Mme. Sans Gene Co., 1894-95-96. Address MIRROR.

Amy Lee
At liberty June 2.

Alfred Young
Care American Acad. of Dramatic Arts, 19 W. 44th St.

Arthur Giles
At liberty. Address MIRROR.

Addison Pitt
Light comedy or juveniles. 111 W. 48th St., N. Y.

Benjamin S. Mears.
Thomas Keene Co., 1895-96. Address MIRROR.

Clifford Leigh
Address this office.

Charles Kirke
Comedian. Address this office.

Dean Raymond
Light comedy or juveniles. At liberty. MIRROR.

Ellena Maris
Re-engaged with Pudd'nhead Wilson.

Frank E. Morse
Rep. Fanny Rice Co. Season '95-96. Address MIRROR.

Fannie Frantzell
Address MIRROR.

Fanny Denham Rouse
At liberty. Character Comedy, first Old Woman.

Franklyn Hurleigh
A. M. Palmer's Trilby Co. Garden Theatre.

Frank Kemble
Late with Lawrence Barrett and Modjeska 246 W. 24th St.

G. Herbert Leonard
At liberty Address A. O. O. F., 39 W. 28th St.

H. W. Frillman
Basso At liberty. Marks & Norman, 25 W. 30th St., N. Y.

Harold Grahame
At liberty. Heavy.

Herbert Hall Winslow
Dramatist. Room 514, Abbey's Theatre Building, N. Y.

Harold Bertram
Tenor. At Liberty. Address Sullivan, Ind.

Joseph W. Richards, Jr.
Juvenile and Light Comedy. Address this office.

J. A. Robinson
At Liberty. Opera, Baritone. Address MIRROR.

John T. Hanson
Yankee Character Comedian—specialty MIRROR.

Louis E. Fridenberg
Character, Emotional, invites offers. 1642 Franklin St. Phila.

Lillian Stillman
Character Comedienne. Jolly Old Chums. MIRROR.

Lillian Andrews
Summer engagement, Peak's Island, Me.

Lilly Post
Prima Donna Soprano. Address MIRROR.

Louie Pearce
At liberty. Soubrettes, ingenues and boys. MIRROR.

Louise Muldener
Disengaged. Address MIRROR office or agents.

Mrs. Sam Charles
Jean Beehymer, Coon Hollow, Season '95-96.

Miss Lillian Burnham
At Liberty. Soubrette and Ingenue Box 28, Allerton, Mass.

Loduski Young
Leading. At liberty. Address agents.

Marion P. Clifton
Disengaged. Address 262 W. 23th Street, New York.

Malcolm E. Russell
At Liberty. Characters. Address MIRROR.

Mrs. Georgie Dickson
Disengaged. Agents, or 142 W. 106th Street N. Y.

Mr. C. F. Lorraine
McCarthy's Mishaps. Address Box 88, Newtown, L. I.

PROFESSIONAL CARDS.

Maud Dunbar
Ingenue. Disengaged. Address MIRROR.

Miss Nellie Ganthony
36 West 29th St., City.

Miss Vivien Edsall
At liberty. Address care MIRROR.

Miss St. George Hussey
McCarthy's Mishaps. Address Box 88, Newtown L. I.

Mike J. Smith
Props. or Carpenter. At liberty. This office.

Neil Litchfield
Yankee Comedian. At liberty. Hartwell, Ohio.

Nellie Yale Nelson
At liberty. Address St. George Hotel, Brooklyn.

Nellie Atherton
Juvenile. Leads. At Liberty. Address MIRROR.

Richard Sherman
Engaged. Address MIRROR.

Rose Osborne
Leads. At Liberty. 316 West 31st Street, N. Y.

Rosa Cooke
At liberty. Ashland House, New York.

Riley C. Chamberlin
Ben Gay. Trip to Chinatown Co.

Stewart W. Murray
Curtis Stock Co., Academy of Music, Buffalo

Thomas J. Lawrence
Address 18 Gramercy Park, New York.

Violet Campbell
Heavies and dialect. Address MIRROR.

Walter Hoffman
Baritone. Opera. At Liberty. 42 Grand St., N. Y.

Will R. Wilson
Dramatist. Room 514, Abbey's Theatre Building, N. Y.

Wm. J. Rostetter
Musical Director At liberty 77 W. 91st St., N. Y.

ELOCUTION, ACTING, ETC.

THE NEXT TERM
—OF THE—
Lawrence School of Acting
106 WEST 42ND STREET, NEW YORK.
Will Commence Monday, Sept 2
This is the oldest School of Acting in the country, having been established in 1869, and is fully equipped in all respects.
Circulars giving full particulars may be had on application to
EDWIN GORDON LAWRENCE, Director.

MRS. HENRI DRAYTON
Preparatory lessons in
VOCAL AND INSTRUMENTAL MUSIC
737 Prospect Place, Brooklyn, E. D.
(Between 96th and 97th Streets.)
TERMS MODERATE.
☞ Refers by permission to Jessie Bartlett Davis.

MR. PARSON PRICE
(Tenor—Pupil of Garcia.)
VOICE CULTURE
in all its branches: Speaking and Singing. Teacher of JULIA MARLOWE-TABER. Endorsed by FANNY DAVENPORT, ADA DOW CURRIER, Etc.
Send for Circular. 18 E. 17th Street, New York.

HARRY C. FRANCK, A. M.,
President of
THE FRANCK COLLEGE
Of True Elocution and Voice Culture,
137 W. 34th St., New York.
Ladies and gentlemen prepared for the dramatic stage in short time by a retired actor of standing; testimonials from the best educational institutions; Professor Franck received the degree of Master of Arts as the originator of the first system of true elocution and voice culture.

MR. HARRY PEPPER
Will receive pupils at his
NEW STUDIO.
Ballad and Song Singing a specialty.
37 West 42d Street.

CHICAGO SCHOOL OF ACTING.
Apply to
HART CONWAY, Director,
Schiller Theatre Building, Chicago, Ill.

MISS WILHELMINE ERTZ,
Pupil of Lamperti the Elder.
Voice production a specialty. Vocal faults corrected. Artists coached for operatic, ballad, or choir singing. Room 1208, Carnegie Studio, Cor. 7th Ave. and 56th St.

ROSE BECKETT.
Originator and arranger of new dances. Just invented new and novel up-to-date dance called Cupid and Psyche on Wheels. 214 W. 42d St.

MME. EUGENIE PAPPENHEIM,
THE CELEBRATED PRIMA DONNA.
Vocal instruction. Studio "The Strathmore," Broadway, cor. 52d St.

STAGE DANCING—MME. ELOISE KRUGER,
The eminent teacher of artistic dancing. Pianist at all lessons. Studio: Rooms 9 and 10, 4 West Fourteenth Street, New York.

MANAGERS' DIRECTORY.

THEATRES.

ALBANY, N. Y.

HARMANUS BLEECKER HALL
WOODWARD & DAVIS, Lessees.
Leading attractions only. Combinations desiring time, so as not to conflict with those holding contracts for season, apply to
JULIUS CAHN,
Booking Office, Empire Theatre, N. Y.

ALBION, N. Y.

GRAND OPERA HOUSE
Sept. 19, 20, 21—Orleans County Fair dates—open.
H. A. FOSTER, Manager.

BETHLEHEM, PA.

CENTRAL HALL
Most central location in the three Bethlehems. Seats 1,000. Everything new. Bookings now open for '95-96. Good opening attraction desired. Address
SCHAEFFER & ECKHARDT, Mgrs.

CAPE MAY, N. J.

AUDITORIUM
Entirely New Theatre. Electric Lights and all the latest improvements. Open the year round. Good attractions always sure of profitable returns.
C. F. QUIDORT, Prop. and Manager.

DUNKIRK, IND.

TODD OPERA HOUSE
Population, 5 000 (capacity of house, 300).
Good surrounding natural gas towns to draw from. House new and newly furnished; lighted by electricity and gas. First-class orchestra.
Address
CHAS. W. TODD, Manager.
Dunkirk Locomotive and Car Repair Shops, now building, will employ 1,000 hands.

HASTINGS, PA.

HASTINGS OPERA HOUSE
Only Opera House in Northern Cambria Co. 25,000 opera-going people. Seating capacity, 1,000. Now booking Season of 1895-96. Address
JAMES McNEELIS, Manager.

LACONIA, N. H.

FOLSOM OPERA HOUSE
Now booking for season 1895-96.
J. F. HARRIMAN, Manager.

MT. STERLING, KY.

GRAND OPERA HOUSE
Population, 6,000. Seating capacity, 800. Modern improvements. FIRST-CLASS ATTRACTIONS Only. OPENING ATTRACTION WANTED, Minstrel or Opera preferred.
NOW BOOKING FOR SEASON 1895-96.
Address HUDSON & O'CONNELL,
Managers.

NEW LONDON, WIS.

GRAND OPERA HOUSE
Population, 5,000. Ground floor. Capacity, 1,000.
Address HICKY AND LUTSY, Props.

NORRISTOWN, PA.

NEW NORRIS THEATRE
New Opera House. Electric Light, Steam Heat. Seating capacity, 1,000. Stage 40x40; 45 feet to gridiron. Wanted—First-class company in repertoire, with band and orchestra, to open house week of Sept. 9. Good business to right parties.
EDDIE O'BRIEN, Manager.

OSHKOSH, WIS.

GRAND OPERA HOUSE
Population, 28,000. The only theatre in the city Ground floor. Capacity, 1,200.
J. E. WILLIAMS, Manager.

PALESTINE, TEX.

TEMPLE OPERA HOUSE
We want a good attraction to open our house in September. Best show town in the State. Some valuable time still open. Call on the American Theatrical Exchange or write us direct.
W. E. SWIFT & CO., Mgrs.

PITTSBURG, KAN.

PITTSBURG OPERA HOUSE
Population 10,000.
ONLY THEATRE IN THE CITY.
Capacity, 800. New scenery. Only first-class attractions
McKim and Lane, Managers.

RAVENNA, OHIO.

REED'S OPERA HOUSE
Now booking for season '95-96. All contracts made by former manager will hold good. House thoroughly renovated.
MRS. G. P. REED, Manager.

ST. JOHNSBURY, VT.

HOME OPERA HOUSE
Largest and best in the State. After Nov. 1, 1895, under the management of W. T. King. Limited to one date in ten days. First-class attractions only.

WEST CHESTER, PA.

OPERA HOUSE
Seats 1,031. Stage 65 ft. wide, 39 ft. deep, 43 ft. bet. flies, 45 ft. to gridiron. Limited number of first-class attractions booked.
F. J. PAINTER, Agent.

MANAGERS' DIRECTORY.

WAUKESHA, WIS,

SILURIAN CASINO.
Only first-class theatre, ground floor, stage 40x60, capacity 1,200. First-class attractions only.
LEE S. OVITT, Manager.

HOTELS, ETC.

OMAHA, NEB

THE MILLARD
Headquarters for Theatrical People.
The Leading Hotel of the City.
Everything Strictly First-Class.
For rates, information, etc., address
J. E. MARKEL & SON, Props.

COSTUMES.

MADAME and SIGNOR ISAIA

1485 1-2 Broadway, bet. 42d and 43d Sts., New York.
THEATRICAL COSTUMERS
to the Royal Italian Opera and Covent Garden, Sir Augustus Harris, Col. Mapleson, late Her Majesty's Opera House, London; Abbey and Grau, Metropolitan Opera House, and Adelina Patti Opera Co., New York. Furnish at shortest notice and moderate price all kinds of costumes for Opera, Ball and Pantomimes.
On parle Français. I parla Italiano.

MRS. L. SCHEUER,
924 AND 926 SOUTH STREET
PHILADELPHIA, PA.
Attention called to our Fall opening of the handsomest evening and street dresses of every description. Worth, Paquine, Felix and other gowns at less than the goods alone would cost. These garments come to us very little used, and can be bought at remarkably low prices. Large assortment of street and tailor-made dresses always on hand. Reception and dinner dresses. We invite the profession before purchasing elsewhere to call and be convinced. Gents' full-dress suits, overcoats, Tuxedo coats and vests and a large variety of gents' clothing always on hand. All mail orders promptly attended to.
MRS. L. SCHEUER, Philadelphia, Pa.

MILLER
THEATRICAL COSTUMER
231 No. 8th St. and 621 Wood Street
Philadelphia.

M. HERRMANN,
Costumer,
20 WEST TWENTY-SEVENTH STREET.
Near Broadway.

VAN HORN
COSTUMER.
1311 NO. NINTH STREET, PHILADELPHIA
Facilities for turning out large orders at SHORT NOTICE.

Eaves Costume Company
63 EAST 12TH STREET, NEW YORK.
Our genuine half-price for cash sale of Costumes during July and August last year was so successful we offer the same terms this year. Over 5,000 (five thousand) costumes on hand for sale or rental. Send for estimate.

LADY WANTED.
We have a line of HIGH-GRADE CORSETS and make to order fine goods, especially for professional ladies. Liberal terms will be made with a competent, bright, active woman desiring to represent us.
THE MICHIGAN CORSET CO., JACKSON, MICH.

E. HEERMAN
(FROM LONDON)
1555 Broadway, New York.
COSTUMER.

Extracts from Letters and Testimonials:
ROYAL HAYMARKET THEATRE, LONDON.
Mr. E. Heerman is a very clever costumier and a man you can rely upon. Herbert Beerbohm Tree.
MR. HEERMAN—The dresses are beautiful. You beat women in their own sphere.
Mrs. Patrick Campbell.
DEAR HEERMAN—Should you happen to know of a man with somewhat similar experience to your own, I should be glad if you would let me know, as I would find such a one a position in my business. Thanking you in anticipation, believe me yours faithfully,
L. & B. Nathan.
Costumiers and Court Dress Makers by Special Appointment to the Queen.
Mr. E. Heerman has supplied us with drawings of fancy and other costumes which we consider display considerable artistic talent. THE WILLIAMSON CO.,
Th. Barrelle, Secretary.
I cheerfully recommend Mr. E. Heerman to managers requiring artistic costumes . . . His extensive experience should make him exceedingly serviceable to American managers. Wenyss Henderson.
New York Office American Extravaganza Co.
Mail Orders Specially Attended To.
Advice Given on all Matters of Dress.

DO YOU WANT A GOOD PAYING ROUTE?

THE AMERICAN THEATRICAL EXCHANGE

DO YOU WANT FIRST-CLASS ATTRACTIONS TO PLAY YOUR THEATRE?

FACILITIES UNSURPASSED TO BOOK ATTRACTIONS
FROM ONE TO FORTY WEEKS—ABSOLUTELY CORRECT
OPEN TIME OF EVERY THEATRE IN THE UNITED STATES AND CANADA.
SUBMIT YOUR OPEN TIME!

ROUTING THE VERY BEST CLASS OF ATTRACTIONS.
THE GILT-EDGED IN DRAMATIC, OPERATIC, SPECTACULAR, MINSTRELSY, AND STELLAR COMBINATIONS.
PLACE YOUR THEATRE ON OUR BOOKS!

NOW BOOKING FOR SEASON 1896-97. GOOD OPEN TIME FOR GOOD COMPANIES THIS SEASON!

BEST RESULTS GUARANTEED TRAVELING AND LOCATED MANAGERS!

The Greenwall Theatrical Circuit Company's Chain of Theatres:

BOOKED EXCLUSIVELY THROUGH THE AMERICAN THEATRICAL EXCHANGE.

GRAND OPERA HOUSE, NEW ORLEANS.
NEW OPERA HOUSE, NEW ORLEANS (Devoted to popular prices. Opens Sept. 1, 1896).
TEMPLE THEATRE, LOUISVILLE,
NEW LYCEUM THEATRE, MEMPHIS,
GRAND OPERA HOUSE, GALVESTON,
GREENWALL'S OPERA HOUSE, FT. WORTH,
GRAND OPERA HOUSE, WACO,
GRAND OPERA HOUSE, SAN ANTONIO,
THEATRE VENDOME, NASHVILLE.
GRAND OPERA HOUSE (Popular prices), NASHVILLE,
NEW LYCEUM THEATRE, ATLANTA.
NEW SAVANNAH THEATRE, SAVANNAH,
DALLAS OPERA HOUSE, DALLAS,
SWEENEY AND COOMBS OPERA HOUSE, HOUSTON,
MILLETT'S OPERA HOUSE, AUSTIN,
CAPITOL THEATRE, LITTLE ROCK,
AND EVERY THEATRE IN THE STATES OF TEXAS AND ARKANSAS.

EVERY HOUSE STRICTLY MODERN. FIRST-CLASS IN EVERY RESPECT.

Address THE AMERICAN THEATRICAL EXCHANGE, ABBEY THEATRE BUILDING, NEW YORK, N. Y.

A. S. SEER. JOSEPH H. TOOKER, Jr.

A. S. SEER & CO.,

THEATRICAL LITHOGRAPHING AND PRINTING

Seventeenth Street and Broadway, New York.

PRICES REDUCED ON STOCK PRINTING FOR

Society, Western and Irish Drama, Comedy, Vaudeville, Minstrels, Opera, Etc., Etc.

LARGEST VARIETY IN THE WORLD. SEND FOR NEW CATALOGUE.

The Best and Most Artistic Work Guaranteed for Season of 1895-96.

PROCTOR'S OPERA HOUSE,

HARTFORD, CONN.

OPEN TIME FOR STARS AND COMBINATIONS OPEN TIME

Sept. 7, 16, Oct. 5, 24, 26, Nov. 7, 18, 20, 26, 27, 29, Dec. 5, 9 to 12, 14, 16 to 23, 27, 28, 30, 31, Jan. 2 to 17, 21, 22, 24, 25.

PROCTOR'S LELAND OPERA HOUSE

ALBANY, N. Y.

Aug. 30, 31. Sept. 3, 11, 12, 27, 28, Oct. 31, Nov. 11, 12, 13, 14, 16, 18, 21, 22, 23, Dec. 5, 6, 7, 12, 16, 17, 18, 19, 23 to 28, 31, Jan. 1, 2, 6 to 10, 13 to 16, 20, 23, 29, 30.

NOW BOOKING SEASONS '96, '96, '97.
Address F. F. PROCTOR, Proctor's Theatre, Twenty-third Street, New York.

LITTLE ROCK, ARK. SAN ANTONIO, TEX. AUSTIN, TEX.

RIGSBY AND WALKER, Lessees and Managers.

Companies to and from the Coast stop at SAN ANTONIO; largest city in Texas. For open time call on

GEO. H. WALKER,
American Theatrical Exchange.

PACKARD

THEATRICAL EXCHANGE, DRAMATIC, MUSICAL AND PLAY AGENCY, 47 West 28th Street, New York.
Mrs. BEAUMONT PACKARD, Manager Dramatic and Musical Dept.
HOWARD P. TAYLOR.....Director Play and Manuscript Dept.
JOHN H. W. BYRNE.....Manager Vaudeville Dept.
Booking and Routing Department under competent management.

☞ THE LARGEST NUMBER OF PROFESSIONALS ON OUR BOOKS of any Agency in the world.
SOLE AGENT FOR FRED. MARSDEN'S PLAYS, and Richard Stahl's orchestrations of all standard Comic Operas for small orchestra.
Representing the leading American Dramatists.

FIRST-CLASS DRAMATIC, OPERATIC and VAUDEVILLE COMPANIES furnished on short notice. Club, Social and Holiday Attractions supplied. Parlor Talent always available. Private Entertainments Directed. Desk Room for Managers. Plays and Parts Typewritten.
Theatres and opera houses represented.

Telephone Call 1089 28th St. Open time wanted for "Maine and Georgia"—week stands.

THE ARTISTIC WIGMAKER

Of the Profession for over a quarter of a Century,

CHARLES MEYER

My Grease Paints, Powder, Cream and Exora Rouge are acknowledged the BEST IN THE WORLD. 119 FOURTH AVENUE, NEW YORK.

WIGS

WM. HEPNER,
Chicago Theatrical Wigmaker.
MANUFACTURER OF FIRST-CLASS WORK ONLY.
No. 57 Washington St. 3d FLOOR, Chicago.
SEND FOR CATALOGUE.

EVERYBODY'S WIG MAKER.

EDW. E. ROEHL, 74 STATE ST., CHICAGO

Is thoroughly acquainted with all theatrical work. A complete stock of Leichner's Imported Pure Grease Paints and Face Powders, etc. Catalogue.

The Master of Mystery!

KELLAR'S

New Marvels of Magic.
THE
GREATEST AMERICAN MAGICIAN
Assisted by
MRS. KELLAR,

Will present this season the following New and Original Masterpieces of Mystification:

THE QUEEN OF THE ROSES! THE CREATION OF MEN AND WOMEN from empty space! THE INSTANTANEOUS ORANGE TREE from seed to fruit! THE MYSTERIOUS DISAPPEARANCE OF KELLAR on a brilliantly lighted stage, without trap or covering, in full view of the audience! THE ASTRAL BELL! And last and best THE HOUSE AND THE BRAIN, or THE MYSTERY OF THE BLUE ROOM—A grand, weird, and incomprehensible series of marvels passing human belief.

Detroit Opera House, Monday, August 26—week, Lyceum Theatre, Cleveland, Sept. 2-7.

DUDLEY McADOW, Business Manager,
1305 Locust Street, Philadelphia.

FREDERICK H. MERRY, Master Machinist. HARLEY MERRY, Principal Artist. JOHN A. MERRY, Associate Artist.

HARLEY MERRY & SONS,

SCENIC ARTISTS AND CONSTRUCTORS

947, 949, 951 FRANKLIN AVE., BROOKLYN, N. Y.
New York Office: McConnell's Theatrical Exchange, Abbey's Theatre Building, N. Y. City.

OUR ENORMOUS FACILITIES FOR PRODUCING SCENERY, being importers of Scenic Material, enables us to give better returns for cash than any other Scenic Firm in America.

GEORGE KENNINGTON, Business Representative.

We build and paint SCENERY For elaborate and complete Stage productions, Opera Houses, Theatres, Halls, Expositions, Private Theatricals, Amateurs, Celebrations, Etc., etc.

D. C. HUMPHRYS & CO.

Scenic Artists,
DESIGNERS AND BUILDERS,
Office, 15 North 13th St., Phila., Pa.
(One block from Reading Terminal and Penna. R. R. Depots) in centre of the city. Correspondence solicited.

Special Freight-Saving Scenery (WATERPROOF) Can be folded and shipped in trunks, &c., without breaking or cracking.

WIGS

TOUPÉES
Grease Paints and Face Powders
SATISFACTION GUARANTEED.
Send for Illustrated Catalogue.
CHAS. L. LIETZ,
No. 39 West 28th Street, New York.

A. FUEGER

WIG MAKER AND COSTUMER,
891 Walnut Street. St. Louis, Mo.

WIGS AND COSTUMES FOR RENT AND MADE TO ORDER.

Furnished costumes and wigs for operas in Cleveland, O.; Minneapolis, Minn.; Kansas City, Mo., and Uhrig's Cave, St. Louis, successfully all Summer.

THE BIJOU

Wilmington, Del.

SEASON OPENS IN AUGUST.

House all New.
Lighted by Electricity.
First-class Orchestra.
Responsible Management.

Prices of Admission—15c., 25c., 35c., 50c., 75c.

Now booking for one, two or three nights.
Address,
FRANK BERESFORD,
Business Manager.

NOTICE

To Managers of Opera Houses:

I am informed that Albert Patterson, formerly of my Company, has been booking and making contracts for the ANDREWS OPERA COMPANY. He has not been in my employ since July 6, and has had no authority for transacting business of any kind or nature for me since that date.

Local Managers will govern themselves accordingly and can address me for open time, WATERVILLE, MINN.

GEORGE ANDREWS,
Manager Andrews Opera Company.

TYPE WORK. BLOCK WORK.

For prices write to FEIST'S SHOW PRINT, White Haven, Pa. (Established 19 years).